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FROM EL GRECO TO GOYA

AN EXHIBITION OF SPANISH PAINTINGS IN THE METROPOLITAN
MUSEUM OF ART

AT the Metropolitan Museum of Art during the month of March a notable loan exhibition of Spanish paintings from El Greco to Goya was held. Comprised in this exhibition were sixty-seven works—thirteen by El Greco, six by Ribera, four by Zurbaran, seven by Velazquez, seven by Murillo, two by del Mazo, one each by Herrera, Luis Tristan, Legote, Cano, Colanthes, Pantoja de la Cruz, and twenty-two by Goya.

Such an assemblage evidenced anew the wealth of American collections, and at the same time the generosity of American collectors. This generosity is not limited, apparently, to private individuals, for in the present instance the Toledo Museum of Art is known to have set aside its plan for a loan exhibition of Goya's works coinciding in time in order that the more comprehensive exhibition at the Metropolitan Museum should be fully representative and attain to the highest standard.

It is an interesting fact, pointed out by Mr. Bryson Burroughs, Curator of Paintings at the Metropolitan Museum of Art, both in his foreword to the catalogue of this exhibition and in an article in the Museum's *Bulletin*, that El Greco and Goya are especially well represented in this country, the reason for which he gives as the appeal these artists make to our tastes, and the fact that by good chance their works happen to have been procurable. "The recognition of the genius of El Greco in modern times," he

says, "is a matter of little more than a generation. Before their artistic value was fully appreciated, capital works by him—the results of commissions of the utmost importance—were secured by his admirers in this country. Thus the "Assumption of the Virgin," painted for the high altar of Santo Domingo el Antiguo, Toledo, was acquired by the Chicago Art Institute and "Saint Martin and the Beggar," from the Chapel of San Jose, Toledo, found its way into the Widener Collection. Such pictures today would not be allowed to leave Spain."

Included in the exhibition at the Metropolitan Museum were two of El Greco's renditions of the subject, "Christ Driving the Money Changers from the Temple," one lent by the Minneapolis Institute of Arts, the other by Mr. Aaron Naumburg, both indicative of his style while still under Italian influence. All of the other works by El Greco in the collection were of later date, Spanish in flavor and pronouncedly individualistic, painted when he had entirely outgrown his Italian teaching. Among these were "Saint Ildefonso of Toledo," lent by the Secretary of the Treasury, Mr. Mellon; "The Apparition of the Virgin to Saint Dominic," lent by Mr. J. Horace Harding; "The Adoration of the Shepherds," lent by Mr. George Blumenthal; and four paintings of saints—Saint Paul, lent by Mr. Harding; Saint Philip and Saint James, lent by Mr. Blumenthal; and "Repentant Peter," lent by Mr. Duncan Phillips.

"In Greco's portraits," said Mr. Burroughs, "executed as such, and his pictures of saints, which are practically portraits, though he gives to these figures the intense and rapt expression which all his religious pictures contain, this exhibition is unusually rich. He painted at the time of Philip II, of Saint Teresa and Cervantes, let it be recalled, and one fancies that mysticism and intensity must have been the prevailing state of mind. Racial reminiscences may also be detected in these portraits and saintly figures—something of the ferociousness of Byzantine mosaics and the ascetic types and ashen color of the frescoes of Christian Greece. But such traits accorded with sixteenth-century Spain, and Greco's pictures manifest to us that time and country as none others do."

Curiously enough, Greco had practically no imitators, and but one pupil of note—Luis Tristan, a picture by whom, "The Adoration of the Kings," was shown in this exhibition.

In the gap between Greco and Velazquez, looming large, was Ribera, Lo Spagnoletto, truly a link between the Italian school and the Nationalists of a later time. There were six paintings by this grave painter in this exhibition, all portraits or figure studies.

An example of the work of Velazquez' first teacher, Herrera, was lent by the Worcester Art Museum; and Velazquez' "Saint Matthew," lent by Mr. Hugh Blaker, evidenced the influence of this master. The "Man with the Wine Glass," lent by the Toledo Museum, belongs, also, to a comparatively early period, having been painted about 1623 before his power had attained full supremacy, or, as Mr. Burroughs put it, when his works "still lack the particular quality which his later works display in a degree of perfection which has never been equalled—the quality, namely, which the painters call *values*, the interrelation in light and aerial perspective of all the parts of the picture, in other words, the giving to the objects in the picture the appearance of being at the same relative distance from the spectator which these objects had in reality from the artist."

A portrait of Isabella of Bourbon, lent by Mr. Max Epstein, represented the early stage of Velazquez' transitional period. This picture was acquired by Mr. Epstein only last year and is considered by many to

be the original from which the picture in the Vienna gallery is copied. The self-portrait lent by Mr. Jules S. Bache was a little later, about 1634. Dr. Mayer considers this portrait, we are told, to be the study for the self-portrait which is in the famous "Lances," better known as "The Surrender of Breda," painted in 1647.

Included in the Velazquez group also is a "Portrait of a Girl," lent by Mr. John Willys, of the artist's late period; a portrait of Philip IV, painted between 1650 and 1655, lent from the collection of the late Mrs. Thomas J. Emery; and the "Infanta Maria Teresa," lent by Mr. J. Pierpont Morgan, which, it is said, is "in all likelihood a picture sent to the French court when the marriage of Louis XIV to that princess was under discussion," and has been attributed by some authorities to Velazquez' son-in-law, del Mazo, rather than to the great master.

As Velazquez, from the time he was twenty-four until his death, was Court painter, naturally the majority of his works, his greatest works, are in the Spanish Royal collections. It is therefore a matter of great congratulation that these excellent examples of his art, and others not included in this exhibition, have found their way to America.

Of later date, but earlier international celebrity, was Murillo, who from 1812 to 1890 in Europe was considered the greatest of the Spanish painters. Possibly the pendulum has now swung too far in the other direction, and it is well that, through excellent representation in this exhibition, appreciation of the genius of Murillo has again been to a measure restored, for, as Mr. Burroughs has admirably said, "with all his shortcomings, he had great artistic gifts."

In his article in the Museum *Bulletin*, Mr. Burroughs called particular attention to Murillo's portrait of Don Andres de Andrade, reproduced herewith, recently purchased by the Metropolitan Museum and shown in this exhibition for the first time. "By pretty general consent," he says, "it is the best of Murillo's portraits. An old and good copy of our picture is in the Academy of San Fernando in Madrid. The sitter was the *Pertigero* or Marshal of the processions in the Cathedral of Seville. He is a typical Spanish hidalgo clothed all in black except for his white collar and white stockings, with

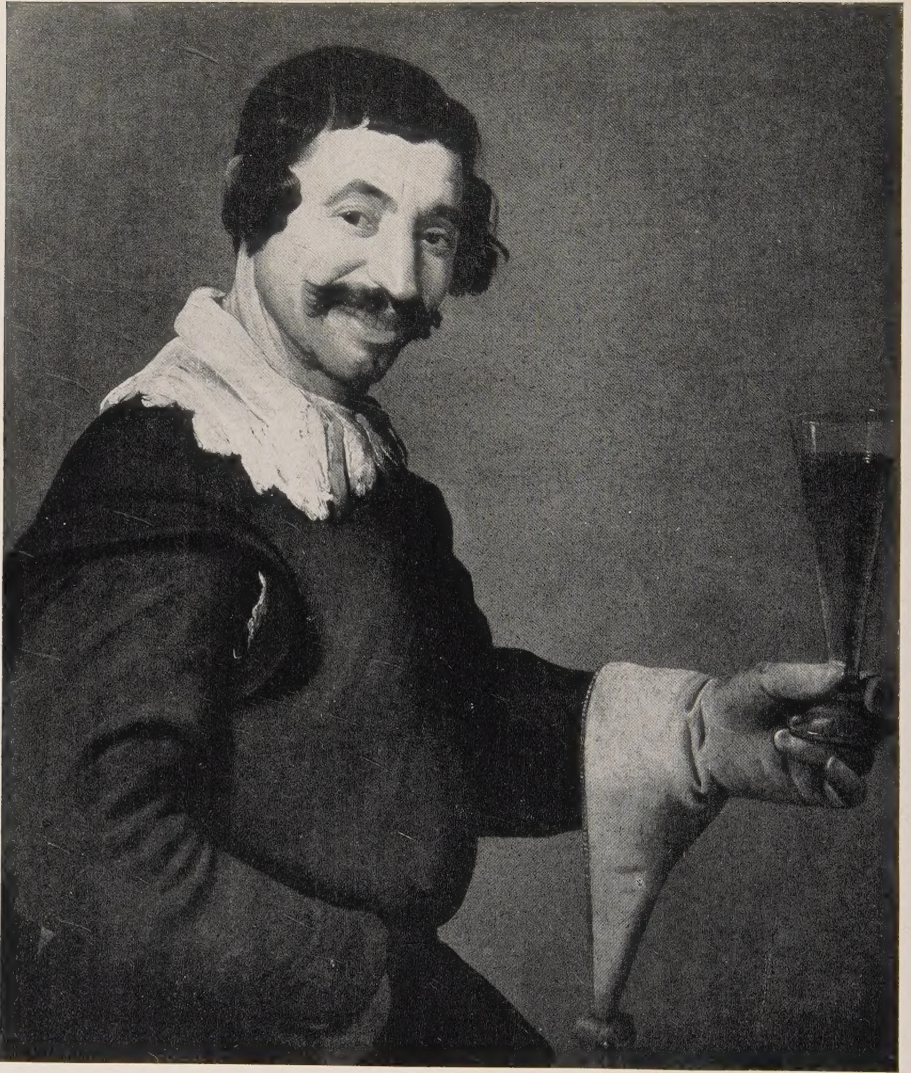


SAINT PAUL

BY

EL GRECO

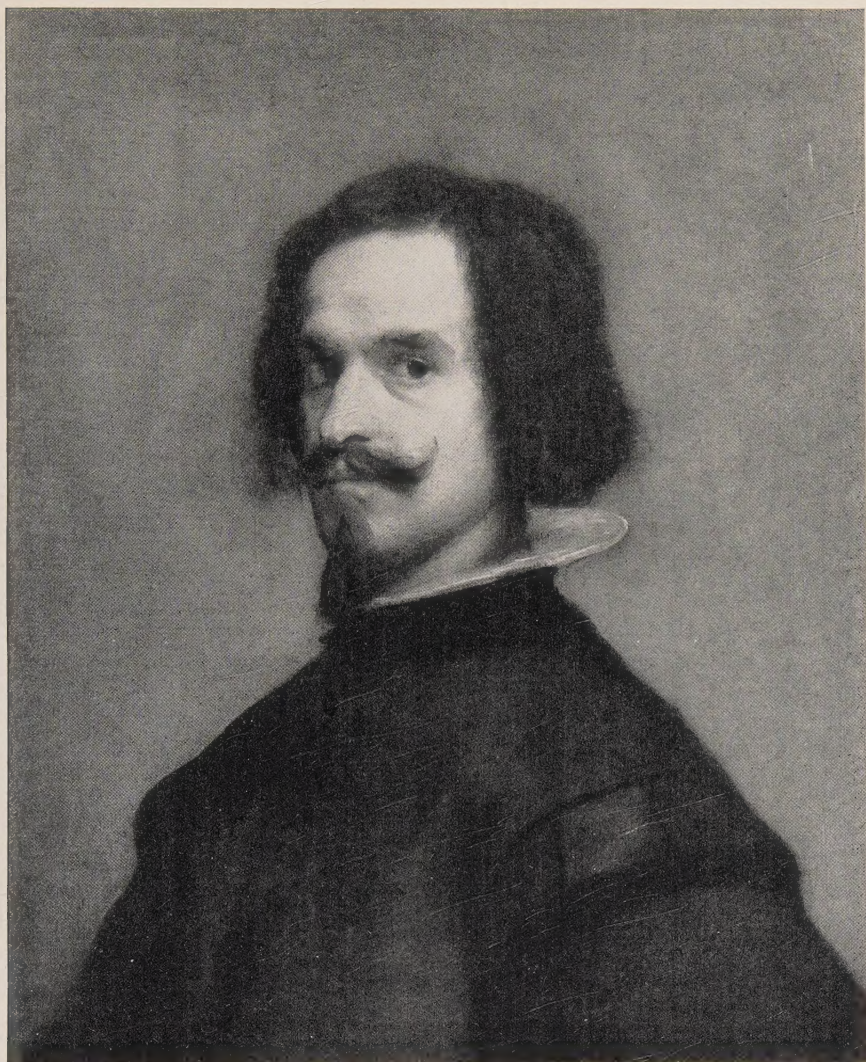
LENT BY J. HORACE HARDING, ESQ., TO EXHIBITION OF SPANISH PAINTINGS
METROPOLITAN MUSEUM OF ART



THE MAN WITH THE WINE GLASS

A PAINTING BY
VELAZQUEZ

LENT BY THE TOLEDO MUSEUM OF ART TO EXHIBITION OF SPANISH PAINTINGS
METROPOLITAN MUSEUM OF ART



SELF-PORTRAIT

BY

VELAZQUEZ

LENT BY JULES S. BACHE, ESQ., TO EXHIBITION OF SPANISH PAINTINGS
METROPOLITAN MUSEUM OF ART



DON MANUEL OSORIO DE ZUNIGA

A PAINTING BY

GOYA

LENT BY JULES S. BACHE, ESQ., TO EXHIBITION OF SPANISH PAINTINGS
METROPOLITAN MUSEUM OF ART



DON BERNARDO YRIARTE

A PAINTING BY

GOYA

LENT BY EDWARD S. HARKNESS, ESQ., TO EXHIBITION OF SPANISH PAINTINGS
METROPOLITAN MUSEUM OF ART

black plumed hat, black bushy hair, and whiskers. His hand rests on the head of a white and brown mastiff. On a pedestal his name is printed *Don Andres de Andrade y la Col*, and above is his coat of arms. . . . The picture has a complete and interesting pedigree. It remained in the family of the sitter for a long time and was bought about 1825 by J. M. Brackenbury, the English consul at Cadiz, for about £400. A dispute over a fee arose between the buyer and the broker who had managed the transaction, whereupon the broker gave information to the authorities and the ancient law against the exportation of works of art was invoked. But the English consul was resourceful. A poor copy of the picture was picked up, and leave was obtained to compare it with the original. And then of course the copy was substituted for the original, which was smuggled out of the country. Brackenbury then offered the painting to the British Government for £500, but the offer was declined. It was sold to King Louis Philippe, who was making a collection of Spanish pictures, and was exhibited with them in the Louvre. At the sale of the Louis Philippe Collection in 1853 it was bought by Thomas Baring for £1,200 'amid the cheers of the audience.' It belonged to the Baring family, the Earls of Northbrook, up to last summer. Sir David Wilkie, the eminent painter, speaks of this work in his journal. He writes at Seville in 1828: 'Brackenbury's "*Murillo—The Man with the Dog*," is also in the gallery. This I saw in the linendraper's house (Antonio Brava, a famous collector) in Seville and the expression of the head strikes me as much now as it did then. It seems to see you while you look at it.'

Another Murillo in this collection, "*The Young St. Thomas of Villaneuva*" distributing his garments among the beggar boys, painted for the Convent of St. Augustin in Seville, has been pronounced by Dr. Mayer to be "the most beautiful genre picture Murillo ever painted." Here, too, was his "*San Diego of Alcala*," formerly owned by the late Charles B. Curtis, an authority on Velazquez and Murillo, and lent by Mrs. Curtis after not having been publicly shown since 1887-88. Here were also "*The Immaculate Conception*," lent by Mr. Hutchings, and a landscape with Jacob and Rachel, lent by Eugen Boross.

The third great master represented in this collection was Goya, the newest of the Old Masters, "the apostle of the new movement in art," whose work "bridges the old style and the modern." Ninety-seven of Goya's works are in the Prado, but a very considerable number have found their way from private collections to this country.

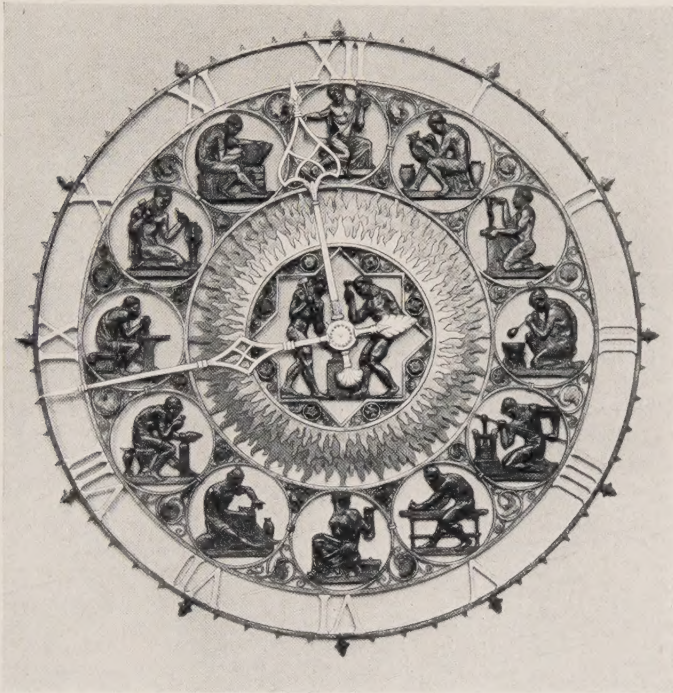
All of Goya's pictures in this exhibition were portraits, with the exception of six spirited little panels illustrative in character, showing "*The Capture of the Brigand Margaroto* by the Monk Pedro de Zaldivia," lent by Mr. Martin Ryerson, and an exceedingly brilliant canvas lent by Mr. and Mrs. Sachs representing a Spanish bull fight. Viewing this group two thoughts emphatically came to mind—the variousness, the versatility of the painter; and the force of French influence.

Of Goya Mr. Burroughs said: "All his experiences and emotions seem to record themselves as though automatically in what he painted and etched—his hatred of the Inquisition and the Church; his contempt of the decaying ruling classes with their pretensions and affectations; his disgust at the stupidity of war. But strength, beauty—of women particularly—bravery, the time-old occupations and pastimes he celebrates enthusiastically: his loves as well as his hatreds are all superlative in degree. No more marked contrast to the reserved and prudent Velazquez can be found in all art than this impetuous and boisterous Goya. . . . In our exhibition we can see with what enthusiasm he responds to the human qualities he admired. The Spanish nobility were eager to sit to him. Several portraits of nobles are shown here as well as a number of those he painted, not as commissions, but of friends and acquaintances whose personalities interested him. He was a prodigious worker, often finishing a portrait in one sitting, but a sitting to him was apt to last all day long. He had no mercy on his models, and his own energy was tireless."

Works by Alonzo Cano and by Zurbaran lent additional interest and extended the background which this exhibition supplied for a more intimate study of Spanish art. But it was undoubtedly El Greco, Velazquez, Murillo and Goya, the great quartet, to whom the exhibition was dedicated, and it is their works which will remain for those who

saw this display pleasurably, hauntingly, in mind. Such an exhibition may be taken as a token of our own progress in the arts. In this connection, it is well, also, to remind ourselves that some of our own painters are artistically the lineal descendants of this school and of these giants.

The illustrated catalogue of the exhibition, with its illuminating introduction by Mr. Burroughs, is a valuable permanent record of this extremely important assemblage of paintings by the distinguished masters of the Spanish School than which none have been greater.



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CLOCK FACE FOR ART SCHOOL, CRANBROOK, MICHIGAN

DESIGNED AND EXECUTED BY OSCAR B. BACH

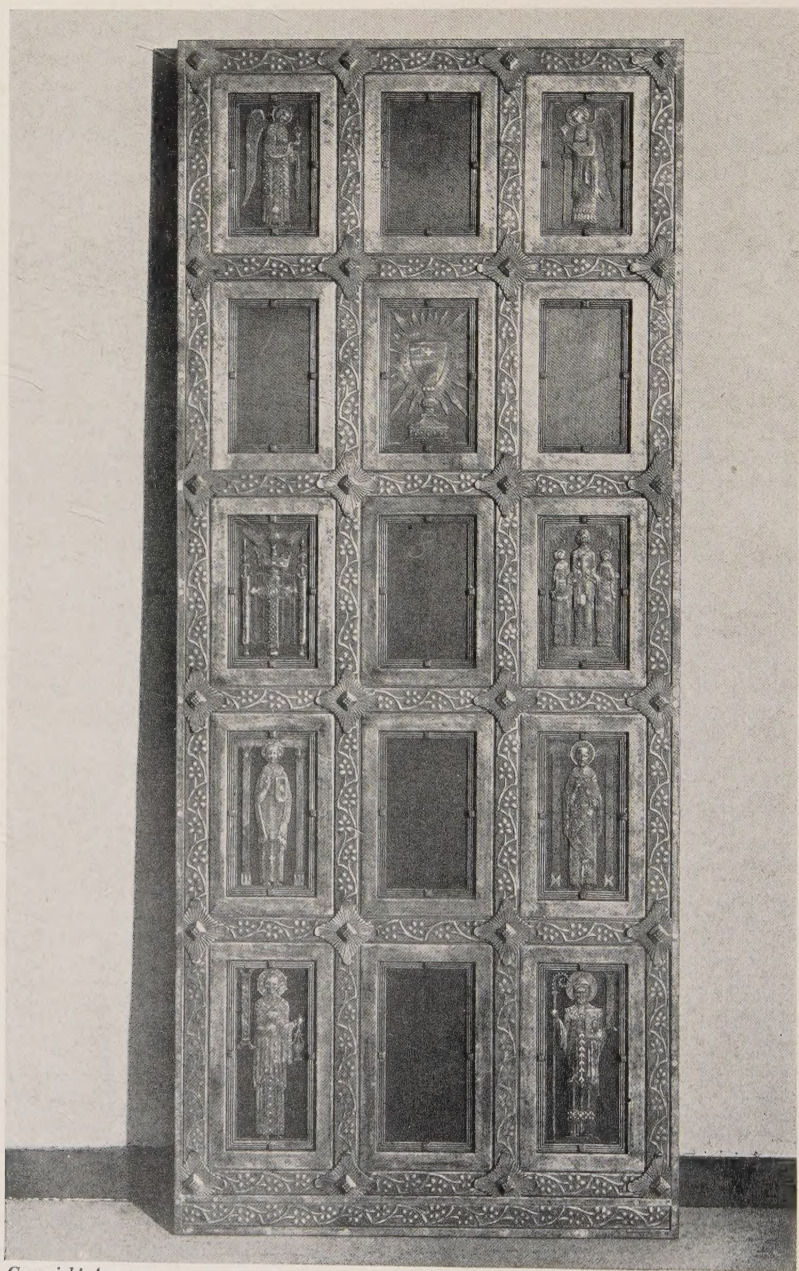
OSCAR BACH—CRAFTSMAN IN METAL

BY J. MONROE HEWLETT

FOR MANY years the word "artist" has been so loosely used that it has, in the minds of many people, lost its proper significance and acquired a multiplicity of meanings which vary widely according to the application of the word to painters or barbers, to composers or tight-rope walkers, to sculptors or pastry cooks.

As a result of this the word "craftsman," which in the past carried with it no particular

suggestion of imaginative qualities in the productions of the person described, has acquired an added dignity which carries with it a subtle suggestion that many of those achievements which have aroused our admiration merely, as we thought, on account of their superb execution, have in the making received from their makers an imaginative and inspirational quality far surpassing in spiritual value the skill of their



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DOOR TO TREASURE ROOM, CHRIST CHURCH, CRANBROOK

DESIGNED AND EXECUTED BY

OSCAR B. BACH

GOODHUE ASSOCIATES, ARCHITECTS



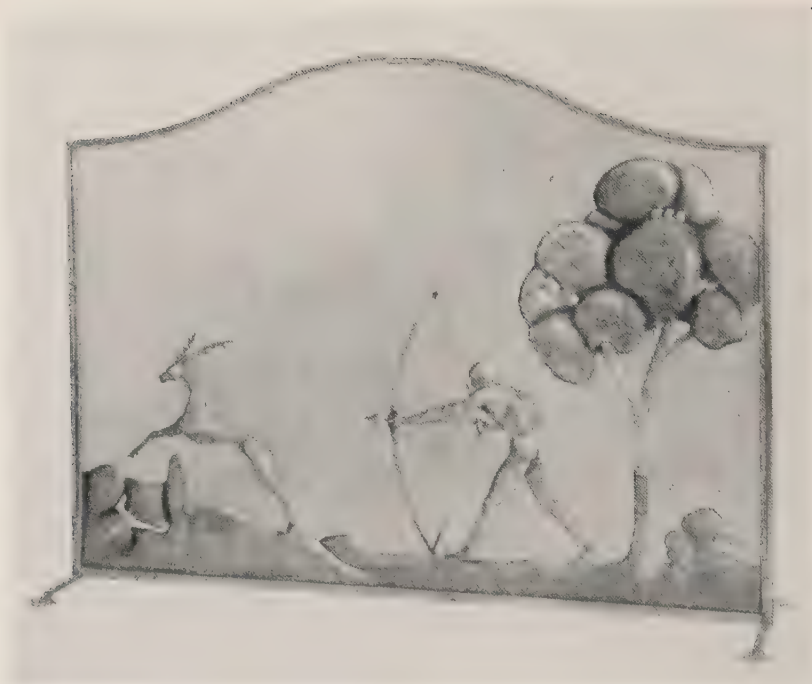
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SYMBOLIC METAL SCREEN

DESIGNED AND EXECUTED BY

OSCAR B. BACH

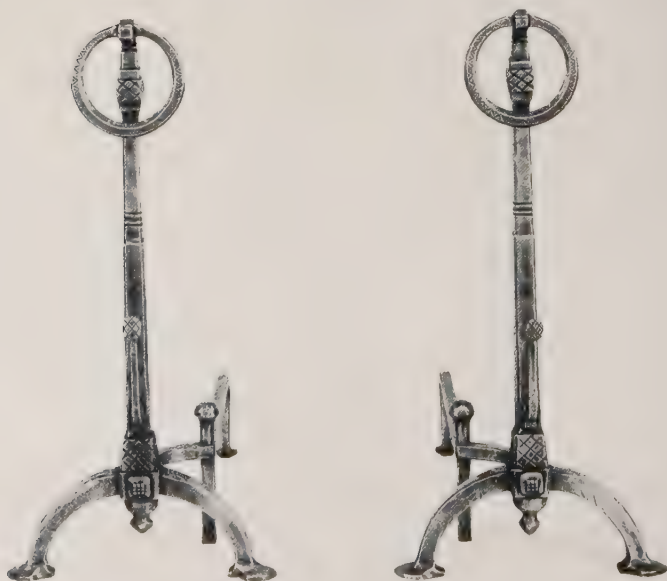
WROUGHT IRON FRAME AND CRESTING WITH PANELS OF ETCHED AND HAND-CUT STEEL. PANELS FROM LEFT TO RIGHT SYMBOLIZE LAW AND ORDER, DOMESTIC LIFE, KNOWLEDGE, ANCESTRY, FAITH, COMMERCE, AGRICULTURE, THE FOUR ELEMENTS, FORESTRY, THE FOUR SEASONS, THE OCEAN, THE GREAT SOUTHWEST



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FIRE SCREEN IN REPOUSSE STEEL WITH HAND-WROUGHT IRON FRAME

DESIGNED AND EXECUTED BY OSCAR B. BACH



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ANDIRONS OF HAND-WROUGHT IRON

OSCAR B. BACH



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ENTRANCE DOOR OF FORGED IRON WITH BRONZE INSERTS MADE FOR
CHARLES S. PEABODY, ESQ.

DESIGNED AND EXECUTED BY OSCAR B. BACH

handicraft. In our structures, in our appliances, in all the things which make for comfort, ease and enjoyment in our lives, we have been utilizing all available and suitable materials at an unprecedented rate to produce forms which we must now begin to civilize if they are ever to take their places as part of an orderly and beautiful scheme of living.

Among all the materials so used, metal stands preeminent as the fabric upon the qualities of which our modified judgment of appropriate proportion, our instinctive sense of fitness, must be based. For thousands of years the qualities of stone and wood have held a leading place as criteria of correct proportion and form in design, and, in spite of the long and honorable traditions of the

metallic crafts, we still find forms and characteristics of other materials unduly influencing and corrupting the use of metal in design.

The inventions of the past century have made possible the economical accomplishment of many results which formerly could be produced only by slow and laborious processes, and no small part of the fascination of the task of the modern craftsman lies in the application of modern methods to old problems with due regard to the preservation of character.

Therefore, a craftsman in metal in order to fit himself to realize the potentialities of his craft, requires:

First, a broad knowledge of historic design and conventionalization, particularly the conventions that have been applied to the materials that he is using; for the conventions that are of special value in the design of ornament are those that have gained acceptance because of their suitability to the physical characteristics of the material in which they occur. In this connection we may well paraphrase the Epistle to the Corinthians and say, "There is one glory of wrought metal and another glory of cast metal and another glory of metal chased or enameled or inlaid with divers colors, and one kind of metal differeth from another kind in glory."

Second, technical proficiency in the handling of his materials.

Third, imagination.

Further, he should be something of a sculptor and something of a painter, something of a blacksmith and something of a chemist.

These are the qualities and characteristics that I find exemplified in Oscar Bach and in his work; and these, combined with the modest spirit of the seeker after perfection, will, I believe, win for him in increasing measure as the years go on a permanent place in the select company of those who have raised the standards of American craftsmanship.

The few illustrations shown herewith will serve to give some idea of the scope of his work and the variety of method applied thereto, but such illustrations can give but a faint idea of textures and tones that must be felt as well as seen.

Nothing in this country today stands in more need of intelligent public recognition and laudation than that combination of knowledge of tradition, skill in technical performance and high creative aims and powers which goes to the making of distinguished craftsmanship.

Medals and awards extended to such men as Oscar Bach are most encouraging signs of the times to all of those who believe, as I do, that our position among the artistic nations will be won not so much by a few distinguished contributions to the so-called fine arts as by high standards of performance and high appreciation in what is called applied art; the art that leavens all of life.

BEHIND THE SCENES WITH LOUIS KRONBERG

BY TERESA CERUTTI-SIMMONS

THE LURE of the stage and the intimacy of being behind the scenes is as great for us as for the artists who have chosen theatrical life as their subject. In the pictures of Louis Kronberg the ballet-girls fascinate us just as it fascinated him to paint them, and his own sincerity, his faithfulness to his art, enhances the warmth of this appeal. For in spite of all the aura of the stage, of the glamor of the footlights, Kronberg's dancers remain living, human

beings, drawn all the nearer to us as they stand framed in the poetry of color.

We all desire that which is hard to obtain, and access to this life behind the scenes is well-nigh impossible for ordinary mortals, who are constrained to guess, to remain intrigued the more in looking at these intimate glimpses which Kronberg gives us, at these canvases which seem to link us with that forbidden realm where fact and fancy go hand in hand. And Kronberg himself,



DANCER IN WHITE

A PAINTING MADE IN SEVILLE
BY

LOUIS KRONBERG

PERMANENT COLLECTION ALBRIGHT ART GALLERY, BUFFALO



BALLET GIRL IN GREEN-BLUE HOLDING A RED FAN (OIL PAINTING) LOUIS KRONBERG

how did he become the unobserved observer? Surely he was acclaimed by all his coryphees as a brother artist, for they seem to have lost all their self-consciousness and remain naive before him. In fact, Louis Kronberg's vision of the dance is subjective, speaking from within. It is not the objective spectacle, the highly coordinated scenes which there unroll before the audience, upon the stage. He tells rather of the life behind, the preparation for that brief hour; he is

spokesman not for the audience, but for his ballet-girls.

Art is a poor subject-matter, even another art, for then one's inspiration is relayed, at second hand, an illustration only. But here is truth, on which one may superpose the divine gift, suggestive of its abstract side; here the art is Kronberg's, not the dancers'; his is the form and color, and the fancy is all his own.

But oh, the comedy, the pathos of the



THE SISTERS—YELLOW AND BLUE COSTUMES (PASTEL) LOUIS KRONBERG

truth of this life of ballet dancing! We who watch the finished ballet would hardly believe the amount of toil, the hopes and fears, the privations and the bitter tears that have gone to form it. It is a butterfly's existence, the ballet-girl's, ephemeral, a life of work and preparation for a short season of public favor, at the best. First, there is the discipline, the inexorable ballet-master; then the years of unrelenting practice, all for a few moments in the sun—of

the spotlight. And while one is still young one must retire, but then those who have remembered the ant of the fable will have made their port, a haven of rest; they will retain the "*cour d'amour*" of the now elderly beaux, who will continue to bring them flowers, as fresh as ever still. And those who played the cicada must endure the long winters of life with just that compensation of memory, of having lived as they well pleased in their own summertime;

for all may have again what all have not retained, by closing the eyes upon the present. There is a third kind, too, who leave the priestess calling of the dance unfulfilled, and—yes, marry—but that is much too commonplace for art. Yet they remember, too!

In many of his pictures Kronberg seems to have caught his dancers unawares, in an unconscious pose, so different from the unreal, self-conscious creature of the footlights. "Holding the Fan," for example, is characteristic of that last moment before going out to dance, that inevitable pull at the slipper to make sure that it has not slipped at the heel—a real Cinderella of the stage. Then the pastel, "The Two Sisters," is typical of those little ballet-students whom we used to call "*petits rats*" in the Paris Academy, in the regulation pose called "the crown," with their bare arms above their charming heads. Ah, those little "rats"! Naive and entertaining dolls, who work so bravely and take their life so seriously—smiling at each successful step, grimacing at every failure. . . . It would be worth a ticket of admission to watch them practicing.

Again in "The Visitor" a star of lesser magnitude stretches her leg at the bar, while in due sequence another in the corner tries out her toes. The visitor, an elderly lady who might well be the parent, or grandparent, of the "star," watches the exercises with that keen interest which shows that she, too, understands the game. Indeed, this trio is a philosophic harmony which links the present to the past, for we all realize that this old lady once stretched her own once limber leg on that same bar.

These elder "coryphees," as the first grade dancers are known, seemed to me to be forever yawning, in the Academy of the Opera. Perhaps they lived a long way from the Opera, or simply, being by nature birds of the night, they go to bed too early—in the morning, and never get enough sleep.

There is a strong contrast between these ballet-girls of Louis Kronberg and his Spanish dancers. The first, ephemeral, unexpanded blossoms, animated buds; the second, flowers in full bloom, with all the color and exotic perfume which intoxicates. Where before we had the poetry we have now the pulsing life of the dance. All is passion or restraint. In "The Jaleo" the

face of the dancer shows something of the pride of race of an Arab horse; there is strength, and the inbred, passionate blood of old Spain. As before, however, Kronberg speaks with intimacy as well as certainty: where so many artists in treating Spanish subjects have made them appear far removed from us, in another time and place, interposing an insuperable barrier of lights and distances, Kronberg takes us with him directly into the melee. His "Dancer in White" is near to us, lives along with us. It is this picture, by the way, which won associate membership for him in the Paris Salon Nationale in 1922.

The "Gitana", a fine painting, has all the aloofness which characterizes those queens of the desert, as she seems to look afar toward Aldebaran, the star which ever beckons, guides the gypsy race. True, she is a gypsy of the stage, well groomed, rather than the ragged spirit of the wide open spaces, yet I would remain to look at her. There are untold dreams in her deep eyes, and her slender hand seems to seal a secret.

Louis Kronberg's studio is literally full of things of interest, full, too, of the atmosphere of the dance; a dancer like myself immediately feels at home. There one finds phases and incidents of the various schools—classic, Spanish, Russian, or Oriental. And there are portraits or remembrances of portraits of stage celebrities with whom he has travelled, of Richard Mansfield, or of Loie Fuller in other days. There are sketches or reproductions of departed pictures, now in collections such as the Metropolitan Museum of New York, the Albright Gallery of Buffalo, the Pennsylvania Academy, or the series in the famous home of Mrs. J. L. Gardner of Boston, Fenway Court. In particular I remember a delightful set of water color sketches of the dance in movement—Oriental dances these—which are themselves a step behind the scenes of the artists, this time, preparations for future pictures. The same exquisitely decorative painted fans, and nudes, freshly and broadly painted, whose colors seem to exhale the warmth of ultra-violet rays. I would like to write all over again about those fans, and nudes, and sketches; but there is so much variety in Kronberg's work that one really must discriminate. His life, too, is full of incident, for he is always travelling, and so busy,



THE VISITOR

A PAINTING BY
LOUIS KRONBERG

such an earnest worker that he has never found the time even to marry—at least, not as this goes to press.

In a word, as Balzac has summarized it, if “dancing is a mode of being” then painting is a mood, a state of mind. With Louis Kronberg this mood forever changes; he is constantly pursuing new projects; indeed, I have rarely seen an artist so intent on things ahead of him. One would say that he holds an inspiration just long enough to fix it—then some other incident, another

interest, takes his attention and another inspiration wells up within to give it permanence.

Leaving aside his ego, in these days when each and every artist wants to shine alone in the cosmic sun, Kronberg accommodates and harmonizes himself to his subjects, however variable. Smoothly following, faithful to his Muse as to his friends, he has yet built around himself a state of liberty, a freedom to come and go, to choose the charms of life—behind the scenes.



SAXON COURTIER

LUCAS CRANACH

RECENTLY ACQUIRED BY THE FINE ARTS GALLERY, SAN DIEGO, CALIFORNIA



PORTRAIT OF ALESSANDRO FARNESE

BY

JACOPO ROBUSTI, CALLED TINTORETTO, 1518?-1594

RECENTLY GIVEN BY MRS. W. SCOTT FITZ AND MR. ROBERT TREAT PAINE, 2ND, TO
THE MUSEUM OF FINE ARTS, BOSTON

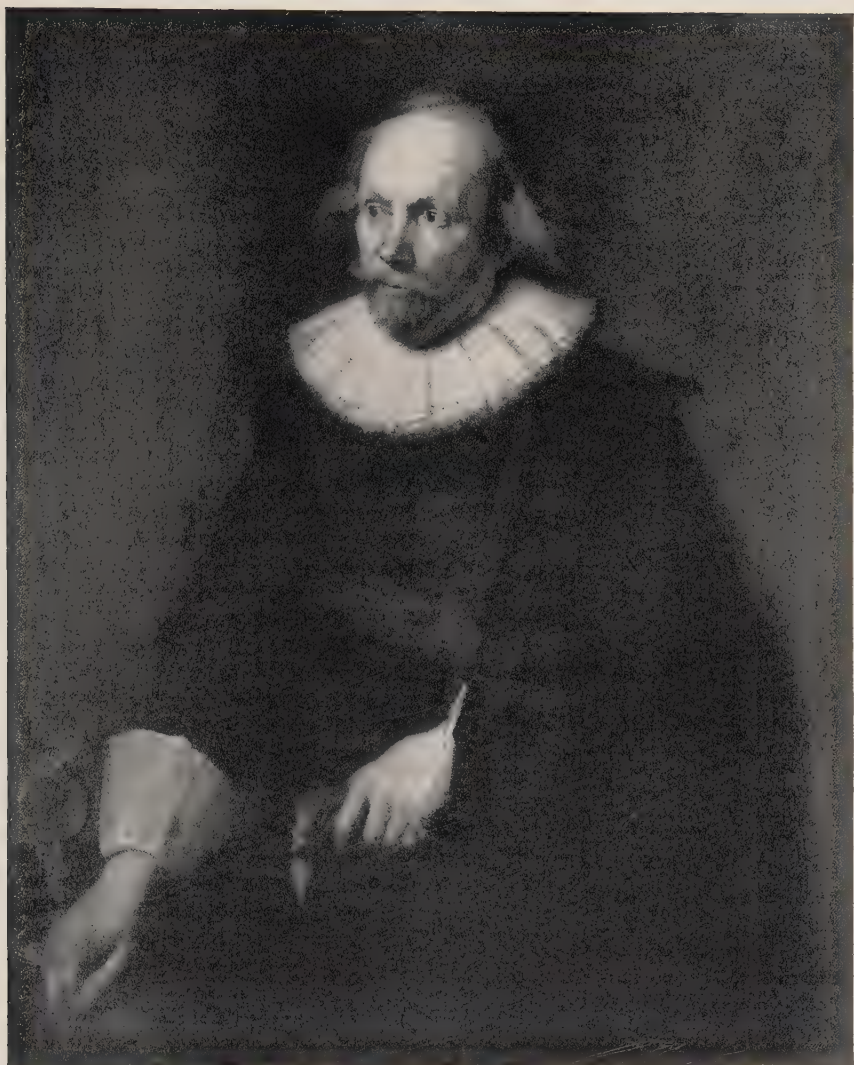


PORTRAIT OF AN OLD LADY

BY

REMBRANDT

RECENTLY GIVEN BY MR. RALPH H. BOOTH TO
THE DETROIT INSTITUTE OF ARTS



PORTRAIT OF A GOLDSMITH

BY

SIR ANTHONY VAN DYCK, 1599-1641

RECENTLY ACQUIRED BY

THE CITY ART MUSEUM OF ST. LOUIS

ART IN RURAL EUROPE

BY CHARLES JOSIAH GALPIN

U. S. Department of Agriculture

WE WERE motoring up to Switzerland through French valleys. It was soothing to get out of the hot glare of the sea which had bombarded us for days at Nice and Monte Carlo.

The fête of Jeanne d'Arc was on. There may, then, have been a glamorous halo about the mountain villages. I do not know. At any rate, I found my emotions quickened and lifted by the community memorials to "Les Enfants, Morts Pour Patrie."

There on the village common, a rising marble shaft bearing the names, and alongside a piece of symbolic marble or bronze. Village after village. No cheap display of weapons, uniforms, war horses, inane gestures; but human beings in struggle, through pathos to some type of triumph—possibly a singing fountain of peace, "bought by the blood of the children."

I confess I was not prepared to see in the rural villages, entirely outside city influence, these fragments of beautiful devotion.

Somewhat later we were on the highway motoring from Paris to Fontainebleau, chiefly to visit Jean Francois Millet's village of Barbizon and the farm lands from which he gleaned his peasant pictures. Here were 40 miles of what impressed me as the straightest roads I ever saw. One stretch of 25 miles without a variation from a geometrical right line. But amazing thing, the whole 40 miles a tree-framed roadway of graceful green, and half the distance, a real boulevard of double rows of great trees on either side, the outer row being close to the farmer's line, near his hedge or stone wall. Remarkably, too, wherever the eye might travel over this plain—looking like a prairie floor in Illinois—it would see similar highways similarly framed in trees,—a vast contrast to treeless, viney, rural Italy.

Reverently we stood under the big oak in the yard, the back yard, of Millet's house and studio. The peasant atmosphere is fogged, to be sure, by the curious tourists who throng the street about the house; but outside the village, there in the fields, clear as crystal, is the veritable peasant with his

hoe, and in due time the Angelus still rings its call to prayer. The idealism of Millet's peasant still may be seen, lifted like a hand, out of the realism of unqualified pathos; although sometimes, I confess, it would take a Millet at your elbow to reveal it to you. I needed such an interpreter when on one raw rainy day in rural France I saw a peasant woman of seventy years kneeling without cover in the downpour at a brook in the fields washing the family linen.

Denmark now is the destination of all Americans seeking to find improved rural conditions in real life. So we went roaming over the islands and peninsulas of Denmark. I was struck forcibly in Copenhagen itself to find so much sculpture in the public parks on farm life themes. I missed the war steeds on pedestals. In the bank buildings, I was surprised to see a good deal of mural painting with an agricultural motif. But I was still more astonished to find in the rural schools more than a regard for taste in architecture, which was indeed present—even a wholesome use of the anaglyph to teach lessons through symbols. I recall one especially, which took my fancy a good deal—an owl standing on the handle of a spade which was thrust into the ground, the whole figure appearing in bold relief on three sides of each of two columns standing guard at the entrance of the school building. I was so enamored of this owl that I took a photograph of it, and when back in America had a sculptor friend of mine model in clay an owl on a spade, surrounded by corn, wheat and cotton, with a small village in the background. I tried the study out on a ten-year-old farm boy in southern Wisconsin. Said I, "Henry, what does this mean to you?"

Henry looked my plastic piece over with a wise eye, and then gravely replied, "Why, of course, the owl is digging the grave of that little one-room country school." I took the schoolhouse out of the clay after that and buried it myself.

Denmark's farmhouse is worth a word, before we move on to another country. Tacked on to the rear of the house are barn,

cow-stalls, piggery and poultry-pen in a yard not large, all on a small farm of possibly only from 3 to 10 acres. The rear view of the dwelling and farm buildings is not beautiful, and, furthermore, it is exceedingly workaday.

But the situation is uniformly saved for family life by a beautiful plat of ground in front of the house, out of sight of barn, pens, animals and machinery. The family steps out the front door, into this humanized garden of shrubs, trees, flowers, gravel paths leading to vine-hidden arbors where are table and chairs; and forgetting its occupation, the family ignores proximity to the vulgar necessities of work. Here friends come in summer; chat, laugh, sing, make love.

If you are in Copenhagen, Denmark, in Oslo, Norway, or in Stockholm, Sweden, you will do as I did—visit the outdoor museums and walk through the reconstructed rural dwellings of primitive days. You may think of this as history, anthropology, sociology; but no, it is an attempt peculiar to the Scandinavian of taking the realism of logs, dirt floors, earth roofs, house furnishings and, quite apart from life itself, construct a stimulus which shall stir the whole emotional nature with the heroic character of Scandinavian forbears. Americans house their race-lore in vast china-closets, called metropolitan museums. I wish I could see in my day a great outdoor museum of America's rich life of primitive and pioneer heroism.

I had looked forward with anticipation to a visit to the reconstructed rural villages and farms of Belgium, so desolated in the beginning of the late war. I expected to see exemplified "*L'embellissement*" in the new planning; and so it was that some 200 square miles were covered with bright new brick and stone structures, even new roadways. Here were brand-new towns, new villages, new farmhouses, new barns; but, to my utter surprise, the new were repetitions of the old; every old wrinkle in land plat or building was imitated. Tradition and sentiment were too strong for "*L'Embellissement de la vie rurale*." But the shock of all was the treelessness of this great newly built area. Stark brick and earth. The standing black stubs of a few formerly beautiful woodlands were hideous memorials of a devastation which shall last a generation.

It was a refreshing contrast to step foot in Finland after weeping over a treeless

Belgium. Here was a country of vast forests. On first sight Finland appeared all woods, with charming little clearings. On second sight, Finland appeared all lakes, forest framed. On third sight, a little more intimate, as viewed from American-made automobile, Finland appeared all huge rocks, scattered by the glaciers, embroidered by woods and lakes. So you shall expect to find the farmhouses built of logs or rocks with a marvelous unlooked for tooling of the ax and hammer. Log houses, henceforth, to me will mean comfort, rugged lines satisfying the sense of fitness, an amplitude in living conditions never conveyed to one in the American log house.

I was totally unprepared for occasional rock-gardens adorning the farmstead, for the hedge of massive lilacs as wonderful as the fuchsia hedges of west Ireland, for the outdoor grotto, corresponding to the viney nook or snug harbor in other lands. Especially, however, was I unprepared for portraits in oil on the house walls of large landowners; busts of great Finns on pedestals in window recesses, overlooking pastures filled with cattle; near the great fireplace, for statuettes made by Finnish artists of repute embodying the symbolic child or aged peasant.

One day we had been having coffee on the upper porch of a farmhouse belonging to a man whose family had been on this spot for 600 years. His wife could speak a little English; the farmer, none. I left the interpreter for my wife to talk to the farmer, while the lady of the house showed me her treasures. The climax was her loom in her own room.

"This," she says, "is my great delight."

"Oh," I exclaimed, "but it must tire you, it is so large, so heavy."

"No, I can weave for eight hours, happy all the time. See this piece of cloth now. It will be curtains. See this table-spread, this tapestry, this sofa-cover. I make my own beautiful things."

I found that she had travelled in England. Her children were in the University of Helsingfors. She was wealthy enough to buy her treasures, but she was content only to shape them herself. When, afterward at the folk schools, I saw the room of twenty looms, all busily turning out housewifely patterns, I revised considerably on the spot my notions of modernity.

I shall always remember Finland for the welcomes in song. We are known to be taking lunch at a farm girls' school. We motor over the crooked highways through forest, around lake, in among the boulders, come to a lane hedge-lined, approach a shut gate. Suddenly a volume of song greets us "out of the air." The gate is slowly opened, the song welcomes us, the gay groups of farm girls hidden in the hedge and shrubbery finally jump into view and we feel at home in a strange land.

I cannot refrain from mentioning my delight in viewing a monument in Berlin to the German agriculturist, the sheepking, Albrecht Thaer. The statue of Thaer of heroic size surmounts a granite shaft, bearing on its four faces in bronze relief historical and symbolic episodes in the development of German agriculture, through the influence of Thaer and other agricultural economists. These episodal representations bringing in national personalities belonging to the arts, sciences, government, and war of the period, all subordinated to the agriculturist who furnishes the main action in the event portrayed, give respect and dignity to a theme which ordinarily in art is saturated with a mixture of crudity, dumbness, and human suffering, alleviated, if at all, by the brilliance of a nature setting.

It was my business on this tour to enter many peasant homes, peasant schools, peasant villages in thirteen countries of Europe.

I brought away the general impression that among the people of low incomes there stands guard an angel of light who stoutly defends the homes, schools, and villages against the entrance, encroachment, and intrenchment of the ugly, the graceless, the irrelevant. There may be a simplicity, even a paucity of beautiful objects in and about the family, but one service the angel does perform, namely, keeping the dwelling places from the accumulation of the ugly; keeping out the unbeautiful until the beautiful may arrive. I cannot help thinking that in rural Europe is well understood the value of possessing a retreat somewhere to one perfectly beautiful thing, out of conditions of life, which while themselves restricted in beauty, must not surrender to a surge of ugliness.

The recent announcement by the Reinhardt Galleries that Mr. Bryant Baker's model has been selected for the proposed statue of the Pioneer Woman of America to be placed at Ponca City, Oklahoma, betokens the arrival of a new art era in rural America.

Mr. Baker says, "In trying to symbolize the Pioneer Woman of America, I hoped also to typify Triumphant Woman of all time and place. She is to America what the Victory of Samothrace was to Greece or what Joan of Arc is to France."

Will not rural America always be part of America? At whose door, then, is laid this obligation for a high type of rural art?



BAS-RELIEF

MATEO HERNANDEZ



ENTRANCE TO LA VILLE CLOSE, CONCARNEAU, FRANCE (ETCHING) PHILIP H. GIDDENS

PHILIP HARRIS GIDDENS, ETCHER

BY CHARLES HENRY DORR

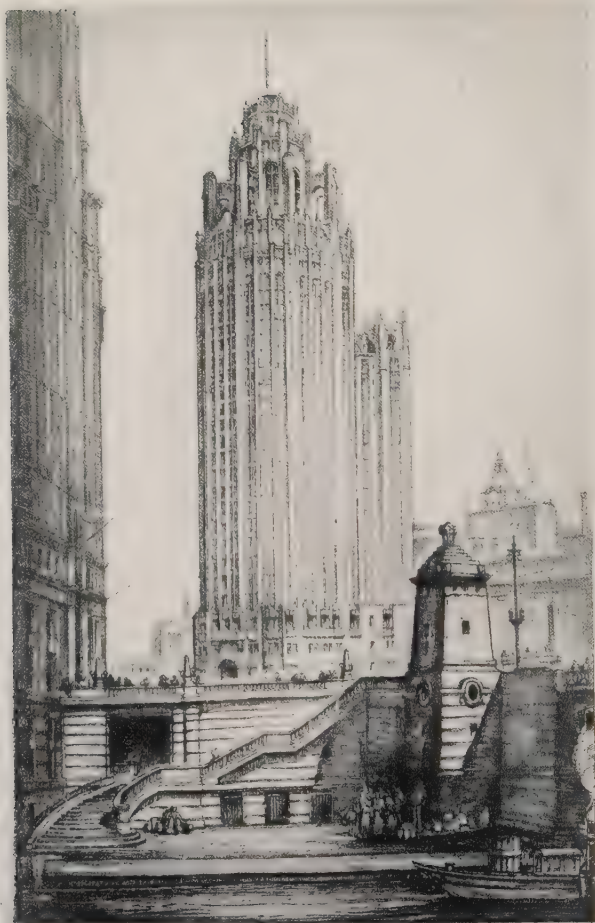
WHISTLER once remarked that you could never tell where one would find art; it might be discovered in a palace or it might be hidden in the hut of some simple peasant.

Art knows no boundaries. It is universal. The comment of the American master might also be applied to etching. One can never predict when a new etcher will appear upon the horizon and take his place with contemporary artists devoted to this phase of the fine arts. To excel in this art one must feel the impulse of genius. It has fascinated some of the great master minds of art and has lured many illustrious painters from palette and brush to the handling of the etcher's needle.

There seems to be a Renaissance in the art of etching in America today, and only those who are well qualified are invited to become members of the little band who find keen delight in exploring new realms and recording

picturesque subjects with the needle. It has been said that there are comparatively few etchers whose work strikes a note of individuality or imagination. This is probably true. Real originality is a rare attribute, and one does not always find it among the etchers. Some appear to have a mastery of the technique of the art without the gift of imagination. Their work is literal, realistic.

An artist who has acquired the technique of the art and whose work reveals individuality and originality is Philip Harris Giddens. Giddens has travelled in fields afar, in the haunts and byways of quaint old European cities, with their ancient roofs and graceful churches and cathedrals. Although an American by birth he has lived in Paris where he studied art at the Ecole National des Beaux Arts, having won a scholarship from the Georgia School of Technology given by the American Field Service to French universities. This was an architectural scholarship,



THE CHICAGO TRIBUNE TOWER (ETCHING) PHILIP H. GIDDENS

but while in Paris Giddens found greater inspiration in essaying the etcher's art, and devoted his spare moments to this absorbing pastime. After awhile he decided to abandon architecture and to devote his talents entirely to etching. So this young American artist, who went to Paris to pursue his studies along architectural lines, turned to etching, and evidently his decision was justified, for he has succeeded beyond his own expectations.

It was while on a visit to Constantinople that Giddens made an etching of the beautiful Mosque of St. Sophia. This etching with its wealth of decorative detail he submitted to the Grand Salon in Paris, 1923, where it

received Honorable Mention from the Société des Artistes Français. Since then he has devoted himself exclusively to etching. His output has not been large, but it excels in quality. While abroad, Giddens acquired a distinctive style, and his portrayals of European subjects, always chosen with an eye for the picturesque, invariably bear the impress of individuality.

The architectural training which Mr. Giddens received during his student days has not only influenced his choice of subjects but assisted him in correctness of rendering. Giddens is a draughtsman of the first class, and his knowledge of drawing stands him in



TOWERS FROM CENTRAL PARK, NEW YORK CITY (ETCHING)
PHILIP H. GIDDENS

good stead. Giddens, furthermore, has acquired the mastery of line, and he gives due care in his renderings to the proper distribution of light and shade. Withal his compositions are well arranged. Obviously Giddens has an eye for the pictorial and the decorative value of the subject which he is portraying. As John Gregory, the sculptor, has said, "Giddens' plates are etched in simple ecstasy of design; fat black and dazzling white, they rejoice in a delight of picturization. They carry! Strong shapes give them decorative value; like sculpture they stress the essentials of form; like sculpture they are serene."

There is the glamor of romantic associations noted in some of the prints etched by Giddens during his pilgrimage through Europe. Take the print, "St. Jean Pied de Port, France," which has a historic note if one delves into its past. The small town was fortified by Vauban to command the Port of Rencevaux and has belonged to the French government since the signing of the Treaty of the Pyrenees in 1659. The play of light is a notable feature of this etching, while the placid feeling of water depicted reflects the medieval spirit suggested by the ancient buildings of the town. In "The Entrance to La Ville Concarneau," the artist



ST. JEAN PIED DE PORT, FRANCE

ETCHING)

PHILIP H. GIDDENS

gives a vista of a quaint fishing village with the natives landing from boats at the old medieval fortified township. "The Fête of the Blue Sails" is in progress, and the ships in port are bedecked in gala style in honor of the celebrations. It is a spirited portrayal of the theme imbued with medieval feeling, and one might note a certain Dureresque quality in this picture of romantic Concarneau. The romances of Victor Hugo are suggested by the etching of the stately "Spire of Notre Dame," Paris, an original presentation of a theme which has inspired many in the past. "The Pont Neuf," made familiar by the master Meryon and others abroad, is also approached by Giddens from an original angle.

It is evident that the artist has felt the spell of the modern movement in architecture as expressed in our massive and lofty American skyscrapers. The gigantic structure of the Chicago Tribune Tower has been aptly described by one critic as giving one a feeling of a humility such as a person feels when standing on the brink of an Arizona canyon. In this etching the artist has endeavored to

impart some of the feeling which inspired the architects of the monumental structure, a tribute to high class journalism in this country. The stately "Towers, Central Park" is in rather severe contrast to the subjects portrayed by the artist abroad. There is a suggestion of Japanese influence in the little pond introduced into the foreground, although the artist's treatment of his theme is quite modern.

Giddens' studio is in MacDougal Alley, New York, which has been the abode of many noted painters and sculptors, and it is a veritable little art gallery.

As an etcher he has already taken a high place among his American contemporaries, and those familiar with his work anticipate still greater achievement in the fulfillment of his art.

The Director of the Toledo Museum of Art announces that Miss Dorothy Blair has been added to the staff of the Museum as Assistant Curator. Miss Blair is one of the few women Orientalists in America. She has just returned from a year in the Orient.



THE SAXOPHONE PLAYER

A PAINTING BY
LAURA KNIGHT

INCLUDED IN
EXHIBITION OF BRITISH PAINTING SHOWN IN THE NATIONAL GALLERY OF ART
WASHINGTON, D. C., MARCH, 1928

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THE NEWNESS OF BEAUTY

We are living today in a machine age, and we are continually being urged to be original. There is something paradoxical about this, for originality is essentially a human attribute; the machine cannot be original, and its tendency is to reduce originality in man.

In a recent article in *The Outlook* entitled "Toward a New Architecture," Claude Bragdon decries the way in which architects have "lifted" designs from the great builders of other days and other lands and have apparently been content to become triumphant copyists, have been dominated, tyrannized over by the past, instead of seeking to meet a "new necessity" in a "new way."

Sir Lawrence Weaver, in his notable address on "Art in Industry," reported elsewhere in these pages, insisted that we must stop copying even the fine things of the past, or die the death artistically.

All this is rather startling but at the same

time thought-provocative. Must we indeed be original at all costs? How are we to go about it?

In New York, the latter part of February and early March, opportunity was given to study interesting manifestations of the New and to compare it, incidentally, with the Old. At Lord and Taylor's was to be seen an exhibition of Modern French Decorative Art which took the form of seven "ensembles" by the foremost present-day French designers, representing elements of a dining room, a lady's bedroom, the corner of a smoking room, a man's bedroom, etc. With these were shown some groups of furniture in the modern style designed by Lord and Taylor's own designers, made in their own shops and a room full of pottery, glassware, silver, small sculptures, etc., by French manufacturers. In the windows of other great shops along Fifth Avenue were displayed fabrics, silks in essentially modern style—brilliant in color, violent in design, but new—new as the furniture, and alas! for the most part equally ugly.

And here another question comes to mind. Has the source of potential beauty been exhausted by the past? If so, what outlook is there, what inducement for originality in the future? Certainly this is not so. The source of beauty is as inexhaustible as a spring, and will be so long as the love of beauty exists in the heart of man. That some modern designers have discovered this source is evidenced by objects assembled within the last few years at the Metropolitan Museum and displayed in its Department of Decorative Art. Here is furniture essentially new in style but beautiful in design and workmanship; here are examples of pottery and glass, porcelain, silver, iron-work, unlike what we have seen or known before and as beautiful as anything that we have received from the past. Some of these objects have been designed and made here in the United States, but the majority, and so far the best, have come from Scandinavian countries, from France, Germany and England.

There were some beautiful examples of pottery and porcelain and metal work to be found in the Lord and Taylor exhibition, but the furniture was for the most part more eccentric than beautiful, and one could not but wonder, looking upon it, what kind of

men and women would care to live in such surroundings.

John R. Chamberlain, reviewing recently in the *New York Times* Hugh Walpole's latest novel, "Wintersmoon," made the following interesting comment. He said: "Of course no novel by Mr. Walpole should be passed over without mention of its atmosphere. Mr. Walpole is adroit in using seasons—weather, rain, fog, sunlight and sunset, as natural allies in his creation of mood. He knows that a person's taste in music, books, pictures and furniture go far toward explaining what manner of man he is." If this is true, and undoubtedly it is, should we be less astute? Must we not realize that industrial design is most intimately related to life, and that it will in the ultimate evidence the manner of men and women we are? If the majority of the buying public is of the "Main Street" variety, then naturally we shall have bizarre design, but if those who through tradition and training and breadth of vision would endeavor to mould the future, to increase culture, to advance civilization, then is it not more important that the element of beauty should dominate rather than newness? Is not the reason for the persistence of old styles their elemental beauty?

After all, this *is* a machine age; our production is enormous, therefore the area of our influence is wider than ever before. This spells in the highest sense opportunity, but it also inevitably imposes in an equally large measure responsibility, responsibility such as no age heretofore has had to shoulder. Is newness without beauty worth the cost? Is not beauty in itself always new?

CONVENTION NEWS

There is every reason to believe that the Nineteenth Annual Convention of the American Federation of Arts, to be held in Washington, May 16, 17 and 18, will prove most notable.

The President of the United States has graciously consented to make a brief opening address on the morning of May 16.

The American Association of Museums has arranged to meet with the American Federation of Arts and the two organizations will hold three joint sessions—the opening session, the session that same after-

noon, which will be given up to the discussion of Museum Ideals, and the session the following morning on *Adult Education*. The American Federation of Arts will conduct independently two other sessions, one on *Art in the Schools*, the other on *Art in Higher Education*. At each session there will be three principal speakers, each presenting a short paper or address, after which the subject will be open to general discussion.

Among the speakers that can now be announced will be, on Museums, Mr. Fiske Kimball, Director of the new Philadelphia Museum of Art, and Mr. Clyde Burroughs, Secretary of the Detroit Institute of Arts; on Adult Education, Mr. Chauncey J. Hamlin, of the Museum of Natural History, Buffalo; and Mr. Andrew N. Avinoff, of the Museum of the Carnegie Institute, Pittsburgh, both of whom have widely extended the service of the Museum in this field. On the subject of Art in the Schools two of the three speakers will be Mr. Henry Turner Bailey, of the Cleveland School of Art, and Mr. C. Valentine Kirby, Director of Art Education in the State of Pennsylvania. The principal speakers at the session on Art in Higher Education will be Prof. Paul J. Sachs, Associate Director of the Fogg Art Museum of Harvard; Dean Everett V. Meeks, of the School of Fine Arts of Yale; and Professor Paul H. Grumann, of the University of Nebraska.

A Round Table Dinner for Museum Workers will be held on the evening of the 16th, and a similar dinner for those interested in School Arts on the evening of the 17th.

Special arrangements have been made for luncheons in a private dining room, at which delegates from different parts of the country can get together and discuss common problems.

The President and Director of the Corcoran Gallery of Art have specially invited delegates to view the Clark Collection and the new Corcoran Gallery additions on the afternoon of the 17th. Mr. Duncan Phillips has promised to arrange special facilities for seeing the Phillips Memorial Gallery, in which the Tri-Unit Exhibition will be on view. The Carnegie Institution of Washington is arranging a notable exhibition of Mayan art. There will be other special attractions.

The Convention will be concluded, as

usual, with a banquet, at which the Museums Association will be joint hosts. Among the speakers will be Senator Reed Smoot, Cecilia Beaux, Dr. Merriam, and Frederick P. Kappel.

The Mayflower Hotel will be headquarters.

INTERNATIONAL EXCHANGE EXHIBITIONS OF PRINTS

An interchange of exhibitions of etchings, lithographs and engravings has been arranged by the Société Française d'Expansion et d'Echanges Artistiques of Paris and the American Federation of Arts. Each collection will comprise about three hundred prints. The French collection, which has already been shown in the Victoria and Albert Museum, London, will be first displayed in the Library of Congress at Washington, under the auspices of the Print Division. The American collection is to be shown in the Bibliothèque Nationale, Paris, under the patronage of the Keeper of the Print Cabinet.

As Sir Frederic G. Kenyon, Director and Principal Librarian of the British Museum, aptly said in a foreword to the catalogue of the exhibition of British Paintings lately sent to this country: "Artists and men of letters, no less than diplomatists, are the ambassadors through whom one people is made known to another. . . . The reputation of every people depends very largely upon the contribution which it makes to civilization, and it is to its advantage that its artistic and literary achievement, if it has merit, should be known abroad. . . . Every nation should aspire to join in this generous rivalry for the advancement of humanity." This is the spirit in which these exchanges are being made.

NOTES

IN HONOR OF
SIR LAWRENCE
WEAVER

On the evening of February 22 in the new headquarters of the Architectural League a dinner was given and a meeting held in honor of Sir Lawrence Weaver, President of the Design and Industries Association of Great Britain. Secondly this dinner and meeting, which were under the auspices of the American Federation of Arts, was planned by Mr. Alexander B. Trowbridge, who was the host and presiding offi-

cer, in celebration of the inauguration of the American Federation of Arts' new Industrial Art programme. A happy circumstance brought Sir Lawrence to America just as this important new field of usefulness for the Federation was opened.

Over one hundred friends of art in industry, including Mr. de Forest, the President of the Federation; Mr. Magonigle; Mr. Rose, President of the General Education Board; Professor Richards; Miss Helen Plumb, Mr. Bach and others, came together upon this memorable occasion. After an excellent dinner, beautifully served, those in attendance assembled in the Architectural League's exhibition hall and listened to a most interesting and thought-provocative address by Sir Lawrence Weaver.

Sir Lawrence's experience has been unusually varied. He is not only President of the Design and Industries Association but Director of the London Press Exchange, and has assembled exhibitions. He was educated as an architect and has not only qualified but attained distinction as a writer on architecture, garden design, industrial art, etc. His manner of speaking was whimsical but extremely direct.

The points upon which he laid special emphasis were that industrial art was an economic necessity, not merely an aesthetic requirement; that our best artists must be induced to enter the field of industrial design, and that they must familiarize themselves fully with technical requirements. We must, he insisted, stop copying and dare to be original. There are today, he admitted, very few unconscious designers, craftsmen who instinctively produce fine design—such as a carpenter in a little English village who, when asked why he made a cart as he did, replied: "Well, because that's the way it is." The value of fine design in industrial products he illustrated by the experience of Swedish manufacturers who have had the wisdom to employ artists as designers and have so greatly increased the value of and the demand for their output. In this particular he cited the case of a pottery established in Surrey for disabled service men, all of whom had been for five years or more in a hospital—an enterprise which at first seemed predestined to failure but, through the employment of an artist-designer, had become a success.

He pointed out the necessity of adapting design to use and to material, and also the important influence that ply-wood, a comparatively new product, was having on the design of interior woodwork. He expressed the conviction that originality in design was being evidenced in the artistic industries in Germany and Sweden, but he was not enthusiastic in regard to the design of much of the French furniture in the new mode, declaring that it reechoed the German "art nouveau," now a thing of the past.

As evidencing our American tendency to copy historic models, without regard to fitness, he told of a visit to the great power house at Niagara Falls, a monument of efficiency and progress, an epitome of industrial achievement. But behold, within the entrance stood an umbrella stand, Jacobean in style! To Jacobean designers umbrellas were unknown.

Again and again Sir Lawrence emphasized the necessity of making design an integral part of construction, not a thing applied, also often misapplied. He claimed that the idea of art was too apt to be gold-framed and hung on the wall; and that whereas only a few bought pictures and sculpture, everyone was a purchaser of objects within the field of industrial art. Even Mr. Ford, he claimed, had had to recognize the necessity of good design or face defeat.

Success in industry is dependent, he pointed out, upon the quantity consumed, the purchasing will of the public. When this reaches the saturation point, as it apparently has in many instances, the public has to be teased into purchasing more, and the only way to tease the public into excessive purchasing is through beauty in design.

His plea was essentially for art in the home. When things get into museums, he said, it means that they have ceased to function, that they belong to the past. "But," he added, "unless we can produce fine original work in our own time, what are the museums of 2028 going to collect?"

At the conclusion of Sir Lawrence's address the subject was thrown open for general discussion, and while all seemed of one mind, an interesting variety of points of view was presented.

When asked to suggest what the American Federation of Arts could do to further the movement, Sir Lawrence said, in the first

place, discipline the artists into working for industrial art; and in the second place use every channel of publicity to reach the people and to secure their cooperation; in other words, that effort be not restricted to the field of art.

The Art Alliance of America is conducting a series of competitions in industrial design, cooperating with leading manufacturers. For instance, in February an-

ouncement was made of awards in a competition for wall paper designs, prizes for which were offered by the Thomas Strahan Company. Seven prizes were offered, amounting in value to \$600, the second, fourth, fifth and seventh of which were awarded to persons in New York City; the third went to a student in the University of California, and the sixth to a designer in Menominee, Wisconsin. No design submitted qualified for the first award.

On February 10 announcement was made of a competition for a rug design, the prizes of which are offered by the Mohawk Carpet Mills, Incorporated. This competition is particularly notable on account of the number of prizes which are offered, in various classes, and the amounts of these prizes. For professional artists a first, second and third prize of \$1,000, \$500 and \$250, respectively, are offered. In addition, eleven prizes, amounting in value to \$670, are offered to students. Designs will be received at the Art Alliance from April 20 to 24. The competition will close on the latter date, after which announcement and distribution of prizes will be made.

In announcing the competition for a rug design the Art Alliance has made the following excellent statement: "The primary purpose of the Rug Design Competition is to direct the attention of professional designers and art students to the fertile field for creative design which is offered by rug designing. Woven floor coverings are produced in the United States annually to the value of hundreds of millions of dollars, yet the designing of rugs has attracted slight attention from the designers of this country. The result has been that rug designing has not received the impetus of new ideas necessary to make it keep pace with modern trends.

"Design in all branches of the decorative arts is definitely tending towards the crystallization of a modern style. While designs that are copies of period motives will always have their value, they will not be considered in the present competition, which seeks to encourage designs in floor covering which shall express and reflect the modern spirit. This spirit is not, however, to be interpreted as a striving for the freakish and bizarre and a break with all tradition. Designs can receive their inspiration from historic or period motives and yet be original and modern because of individual treatment and arrangement."

IN
HONOR OF
GOYA

The Toledo Museum of Art honored the one hundredth anniversary of the death of the Spanish master, Goya, by exhibiting for the month

of March a group of contemporary Spanish paintings. As this exhibition opened, great celebrations were taking place in Spain and in France, together with a memorial exhibition in the Metropolitan Museum in New York, held in his honor, which included the greatest Spanish paintings owned in the United States from the time of Greco in the Sixteenth Century to Goya in the Nineteenth. The Zurbaran, the Velasquez and the Ribera, owned by the Toledo Museum of Art, were sent for this exhibition at the invitation of the Metropolitan Museum.

It seemed appropriate that Toledo, which is named for that other Toledo in Spain, should honor the country of Goya's birth by gathering the greatest works of the Spanish painters of contemporary times owned by the Metropolitan Museum, the Brooklyn Museum, the Carnegie Institute, John Heron Art Institute, Cincinnati Museum Association, the Art Institute of Chicago, Minneapolis Art Institute, City Art Museum of St. Louis, and the San Diego Gallery of Fine Arts.

Twenty-two paintings represented the following painters: Hermen Anglada y Camarasa, Antonio Ortiz Echague, Jose Gutierrez Solana, Joaquin Sorolla y Bastida, Everaisto Valle, Miguel Viladrich, Valentin de Zubiaurre and Ignacio Zuloaga.

During the month a series of gallery lectures on the exhibition were presented Mondays at 4 p. m., by Elizabeth Jane Merrill,

Supervisor of Educational Work of the Museum.

Etchings by the Dayton Society of Etchers formed a very interesting exhibition also for the month of March.

THE SEVILLE EX- POSITION

Much interest attaches to the proposed Ibero-American International Exposition in Seville, Spain, which is to be formally opened on Columbus Day, October 12 of the present year, and continue through June, 1929. The United States has been officially invited to participate in this exposition, and to this end the Honorable Thomas E. Campbell, United States Commissioner General to the Exposition, is now in Seville and, with a group of American architects and engineers, is supervising the erection of three exhibition pavilions.

The art section of the Exposition will have four main exhibits, the first of which will be the Loan Exhibition of the Spanish Royal House, to be shown through the courtesy of Alfonso XIII. This will include pottery, tapestries, laces, arms and other antiques which have never before been placed on public view.

A special section will be devoted to Antique Art, and this will embrace architecture, sculpture and painting. The Industrial arts, both ancient and modern, will include ceramics, tapestries, fabrics, orfèbrery, embroidery, furniture, woodwork, glass, wrought iron and leather relief. The modern art shown will include architecture, painting, sculpture and decoration.

A feature of the Exposition will be a special international exhibition of modern painting, which will include the work of American and South American, as well as Spanish and Portuguese, painters. It is also hoped that American artists may be represented by an individual showing, set forth in one of the pavilions erected by the United States.

The buildings erected in connection with this Exposition will exemplify a high order of ceramic decoration, in which the artists of Seville are especially skilled. The whole, it is said, will present a wealth of color and design. Patios, courts, fountains, facades, walls and ceilings vie with each other to delight the eye. In the Plaza de America



FOREST POOL

ROCKWELL KENT

AWARDED MILDRED BOERICKE PRIZE

SECOND ANNUAL EXHIBITION, AMERICAN BLOCK PRINTS, PRINT CLUB OF PHILADELPHIA

there will be the Circle of Cervantes with the story of Don Quixote graphically told in hundreds of tiles that ornament a series of broad branches surrounding the circle. The Fountain of the Toreadors shows a series of tiles after the manner of Goya, Zuloaga and Sorolla.

The most imposing structure in the Exposition, it is further said, is the magnificent Plaza de España, which is semi-circular in shape and more than 600 feet wide. This is a permanent building, the tile work of which is now being completed. The Royal Pavilion shows probably the finest ceramic murals in the Exposition, these portraying epochs in the history of the Spanish kings. One of the most striking of these is "The Crusades," done in the manner of Boutet de Monvel.

IN PHILADELPHIA The Annual Exhibition of the Fellowship of the Pennsylvania Academy of the Fine Arts was held at the

Art Club during February, and included, as usual, both paintings and sculpture. The Fellowship Gold Medal was awarded by the jury to Alice Kent Stoddard for her paint-

ing, "Fisherman Playing Cards." Purchases made through the Fellowship Purchase Fund added to the permanent collection of the organization three canvases, "The White House, Grazelema," by Yarnall Abbott; "East Wind," by Beatrice Edgerly; and "By the Window," by Susette S. Keast.

The Fellowship Purchasing Fund has been in existence for the past twelve years and during that time was contributed wholly by one interested person, who unfortunately passed away last summer without making any provision for the continuance of her good work. The Fellowship is now endeavoring to raise a permanent fund that may make possible its cooperation both with the parent Academy and with the new museum. The plan is to raise a sum sufficient for an endowment by calling upon 100 interested individuals to contribute \$100, 200 to contribute \$50, 400 to contribute \$25, and 100 to contribute \$10.

At the annual American block print exhibition, now a yearly feature at the Print Club, the Mildred Boericke prize was awarded to Rockwell Kent for his "Forest Pool," while honorable mentions were con-



EAST WIND

BEATRICE EDGERLY

ANNUAL EXHIBITION, FELLOWSHIP OF THE PENNSYLVANIA ACADEMY OF THE FINE ARTS

ferred upon prints by Edward H. Suydam and Herbert Pullinger, both Philadelphia artists.

Later in the month Rockwell Kent was honored by a one-man showing of prints, drawings and books in the Print Club gallery. Several other one-man showings were also staged, including etchings of boats, seamen and the sea by Gordon Grant, and architectural etchings by Philip Harris Giddens.

A group of interesting young Philadelphia painters gave an exhibition during February in the Sketch Club gallery, revealing themselves as serious artists with strong individual bents. As very little has been heard of any of these young painters in the past, their debut was both a surprise and a promise.

Paintings by a group of Philadelphia women artists were shown in the Plastic Club gallery during February. Many of the studies were made in Europe during summer excursions. Among the exhibitors were Sevilla Stees, Katharine Milhous, Blanche

Dillaye, Helen Bogert Vail, Constance Cochrane, Mary and Elizabeth Bonsall, Caroline Bonsall Worthley, Hortense T. Fernberger and Lynda A. Hering.

Prints by Arthur B. Davies followed by a group showing of prints by John J. Dull, Herbert Pullinger and Edward Warwick were placed on the walls of the Print Room at the Art Alliance during the month, while the one-man exhibition of paintings by Martha Walter gave place to a one-man showing of sculpture, plaques, fire screens, and other decorative objects by Hunt Diederich. The Diederich show was especially well staged, the black of the bronzes and silhouettes brought out by wall hangings of fine red damask, and accented by the color notes in Diederich's own plaques.

The exhibiting group at the McClees Gallery included a few very capable and well-known artists such as Henry McCarter, Earl Horter, and Adolphe Borie, but, for the most part, was made up of younger men and women. Of these, Raphael Sabatini and J.

Wallace Kelly, as sculptors, have just received a commission to produce decorative sculpture for a new office-building being erected on Washington Square. They are now at work on models for their designs. At least one figure will be some 53 feet in height and will adorn the building's exterior.

Others exhibiting were Franklin C. Watkins, Christine Chambers, Anna Ingersoll, Sarah Carles, Julian Levi, Leon Kelly, Boris Blai, Paul Froelich, Kenneth Stuart, Surman Fink, Matthew Sharpe, and Irving Katzenstein.

An important conference on the subject of "Art as Related to Quantity Production" was held, together with an exhibition of illustrative woven and printed textiles and other fabrics at the School of Design for Women, February 29, when Chandler R. Clifford, president and managing editor of *The Upholsterer and Interior Decorator*, addressed the artists and students assembled. The annual ball of the school, with costumes and decorations pertinent to "One Arabian Night," was also given in the school building during February.

Laura Wheeler Waring, teacher of art and music at the Cheyney Training School for Teachers, won the Harmon Award and \$400 for distinguished achievement among negroes in the field of the fine arts.

DOROTHY GRAFLEY.

At the time this note is written the expectation is that Philadelphia's great New Museum of Art will be opened to the public on March 27 unless unexpected delays in the construction work now under way occur to cause postponement. The opening will take place in the completed portion of the north-east wing of the building, which includes ten period rooms and ten main galleries comprising the English and American sections.

These rooms and galleries form part of the northern half of the upper or principal exhibition floor of the Museum, on which are to be shown, for the enjoyment of the general public, a selected number of the finest works, arranged in general in the order of evolution.

The southern half of this floor will be devoted to the Mediaeval and Oriental sections. On the floor below will be installed the extensive study collections of ceramics,

glass, metalwork, textiles, ivories, enamels, prints and other objects of special interest to the craftsman, designer, manufacturer, amateur and student of single arts and crafts, while on the ground floor will be housed the library, offices, restaurant, and facilities for active public educational work.

"The scheme of the principal exhibition floor," Mr. Kimball, the Director, has said, "is to display, in the section devoted to each school, fine works of all the arts and crafts in association, as they were created to adorn early cathedrals, the houses of noblemen and of the people. Thus when the north-east wing is opened the visitor will encounter in succession galleries devoted to the arts of Italy, Holland, France, England and America, in each of which will be found not only paintings, but works of sculpture, of furniture, tapestry, weaving, gold and silversmithing, and other crafts in honor of that school."

At either side of the galleries will be whole rooms, with their original architectural backgrounds such as panelling, and with works of art and furnishings in character, showing the rooms and objects as they actually appeared in the periods represented.

Thus in connection with the English galleries are six notable English rooms of different epochs; in connection with the American galleries, four American period rooms of types not represented in the chain of old mansions near at hand in Fairmount Park which themselves constitute the major units of the Museum's American division. The rooms that will be shown at the opening include those given to the Museum by Mr. and Mrs. John D. McIlhenny, William M. Elkins, Mrs. Pierre S. du Pont, Mr. and Mrs. Lammot du Pont, and George Horace Lorimer.

The inaugural exhibition will include the important collection of paintings bequeathed to the city of Philadelphia by William P. Wilstach, William M. Elkins, George W. Elkins, John H. McFadden, together with many works from the collections of the Pennsylvania Museum.

The exhibition is designed in general to suggest the richness of Philadelphia collections in the fields of art. Thus the trustees of the John G. Johnson collection have lent for the opening exhibition a number of its finest works, and several Philadelphia collec-

tors have lent objects which supplement those of the permanent collections, notably in modern French art and in American furniture. To round out the installation of the galleries, certain choice objects have been lent from outside of Philadelphia.

In American painting the many important works of the permanent collections of the Museum will not be exhibited at the opening, in order to give space for the display of the entire collection of 164 Early American portraits, in many instances of historic personages, lent by Thomas B. Clarke of New York, which will be publicly shown here for the first time.

THE
HUNTINGTON
LIBRARY AND
ART GALLERY
OPENED

An event of more than usual interest and note was the opening, early in February, of the Henry E. Huntington Library and Art Gallery at San Gabriel, California.

This Gallery is now open to the public by card on Monday, Wednesday and Friday afternoons.

The Henry E. Huntington Art Gallery contains, as is well known, one of the finest, if not the finest collection of English paintings in the world. The Library comprises a collection of literary and historical manuscripts, documents and books which is ranked second only to that of the British Museum in its completeness.

This collection is best known, perhaps, for the celebrated painting, "The Blue Boy," by Gainsborough, purchased in England and brought to this country by Mr. Huntington some years ago. This has been hung in the drawing room of the Huntington home, which now serves as library and art gallery, while on another wall hangs Sir Thomas Lawrence's "Pinkie," one of the most recently acquired paintings in the Huntington collection. With these treasures are shown other notable works by masters of the great British schools of portrait and landscape painting. Of these the Huntington collection comprises nine other paintings by Gainsborough, eleven by Sir Joshua Reynolds, eleven by Romney, and others by Raeburn, Sir Thomas Lawrence, Constable, Hoppner, Cotes and Turner. Practically all of these paintings came into Mr. Huntington's possession direct from private ownership; thus, with the exception of brief occasional ex-

hibits, they have never before been publicly shown.

A feature of the opening of this Library and Art Gallery was the exhibition of the Arabella D. Huntington Memorial, created by Mr. Huntington shortly before his death in memory of his wife. This collection, consisting of Italian and French primitives, French sculpture, Sevres porcelain and other art objects, is housed in the west wing of the Library building where it will be shown permanently as a unit. The foundation of the collection is an extensive group of Italian religious primitives, so called, which were presented to the founder of this Gallery by his wife's son, Mr. Archer M. Huntington, of New York.

In addition to these works, the Huntington Collection is also rich in a great number of miscellaneous art objects, from minutely wrought miniatures and old-fashioned snuff boxes to rare furniture and sculpture.

Among the literary treasures now on view in the Library are a vellum Gutenberg Bible, the first printed Bible, and the first edition of the King James Bible; a letter written by King Henry VIII of England to the Earl of Huntington; a manuscript Bull issued by Pope Innocent IV; the famous Ellesmere Chaucer; the first collected edition of Shakespeare's works, and of the works of Milton, Thackeray, Blake and others, to mention only a few.

IN
BOSTON

The Boston Art Club, running true to form, has offered a series of stimulating exhibitions in recent weeks.

Picasso drawings were replaced late in January by flower pieces. The various ways in which flowers may be portrayed were amply illustrated by subjects ranging from Miss Laura Coombs Hill's lifelike delineations through stiff formal pieces reminiscent of the old Dutch flower painters, to the current mode in which form and color tend toward decided patterning rather than to any direct portraiture. Ernest L. Major, Mrs. L. L. Apthorp, Marianna Mayers, Sally Cross Bill, Nan Watson, Doreen Bowman, Marguerite Pearson, William Kaula, and some dozen more, most of whom are better known for work other than flower pieces, were represented.

An assembled group of paintings by

Abram Poole, Frederic Clay Bartlett, and Charles Gordon Cutler followed the flower pieces at the Art Club. Mr. Poole's four paintings "Portrait of Mlle. Orosoff," "Davidova," "Model," and "Spanish Sisters" were shown in the latest Carnegie International Exhibition. Mr. Bartlett's canvases portrayed, in the main, scenes in Venice, Paris, China and Egypt. Differing widely in mood, Mr. Poole and Mr. Bartlett share a directness of expression which permits the effective combination of the two in an exhibition. Mr. Cutler, an individualist of a different type, contributed characteristic water colors, portraying New England landscapes. His landscapes are in no sense realistic portrayals of the countryside, but, rather, some wayside scene is the inspiration for a composition which, filtering through his emotional imagination, takes on the richness of an Oriental fabric.

In March the Art Club and the Society of Arts and Crafts cooperated to bring to Boston a representative collection of Danish art, which though somewhat smaller than that shown simultaneously in western museums, contained excellent examples of all the work of leading Danish craftsmen.

A group of drawings collected by the late S. M. Vose of Boston was recently shown at the R. C. Vose Gallery and included wash drawings by Delacroix, crayon studies by Daubigny, a Herreau pastoral study, drawings by Millet, Corot, Rousseau, Guardi, and half a dozen other artists of the late eighteenth and early nineteenth centuries. At Vose's also was held the Thirty-Ninth Annual Exhibition of the Boston Society of Water Color Painters, in which this year Carroll Bill and John Lavalley were invited to participate as guest-exhibitors. And more recently an able exhibition of the paintings of Catherine Wharton Morris Wright of Philadelphia occupied the main gallery at Vose's. Henry G. Keller, instructor at the Cleveland School of Art, likewise was accorded much favorable comment at his exhibition at the Fogg Art Museum. Another guest exhibitor in recent weeks was Edmund S. Campbell, head of the Art Department of Armour Institute, of Chicago.

Charles H. Davis has won new laurels through his recent annual showing at Doll and Richards' Galleries.

At Casson Galleries an exhibition of some

twenty canvases by the late George Hallowell was a recent event and brought before the public a number of paintings by this Boston artist hitherto unknown to many admirers of his work.

The first of a series of Craft Study Classes for amateurs, homemakers, and skilled craftsmen was begun at the Museum of Fine Arts, March 1, having as the object to bring practical workers in closer contact with Museum collections. Each class is to be under an instructor, the group doing practical work while studying the objects for a better understanding of form, design, and color, and their relationship.

A delightful event at the Museum, February 29, was a recital of Hindu Music by Ratan Devi, celebrated singer of folk songs of the East and of the West. On March 15, Mme. Eva Sikelianos, Director of the Delphic Festival in 1927, talked on "The Greek Tragic Chorus" in the Lecture Hall of the Museum.

The first exhibition of modern art to be sponsored by a commercial concern in Boston is being arranged by Jordan Marsh Company. Cooperating with the firm are the heads of various schools and local art organizations. While most of the objects exhibited will be primarily for the home—glass, pottery, rugs, furniture, fabrics, wrought iron, etc., a selected group of two hundred paintings brought from the Salon d'Automne, "the most advanced of Paris annual shows," is also to be included. Prof. J. J. Heffner, of the Architectural Department of Harvard University, is designing sets for the adequate display of the exhibits among which will be found wrought iron by Jules Buoy, Hunt Diedrich, wood carvings by Manship, Biddle, Zorach, Scarvagilione, pottery by Henry Varnum Poor, and a variety of other objects by American and European craftsmen.

The annual exhibition of Craftsmen-At-Work sponsored each winter by the Women's Educational and Industrial Union of Boston proved a large affair this season with craftsmen, demonstrating their technique and wares, assembled from various parts of the north and south as well as Canada. Simultaneously, students' work in design was shown at the local Chamber of Commerce for the purpose of bringing into contact the promising student and manufacturers in need of able designers.

A. W. K.

BEAUTY
FOR A
DIME

The Newark Museum has lately held a unique exhibition of works illustrative of the saying of the Museum's Director, John Cotton Dana, that "beauty has no relation to age, rarity or price." The exhibition consisted of objects purchased in the stores of Newark and New York City, none of which cost more than ten cents each. They were selected by a member of the Museum staff for their shape, color, design, and for the general effect of the whole to illustrate that a thing which is of negligent cost may still be in good taste. The range of these objects included cups and saucers in a variety of wares, pitchers, glasses, glass vases, wall receptacles, trays, candlesticks, bowls and textiles.

Mr. Dana, in announcing this exhibition, said: "It is part of a museum's business to call attention to simplicity, charm and beauty in the humblest and most inexpensive of useful things, and thus to make us realize that the pleasure the arts can give us is more dependent upon the seeing eye and the brain behind it, and the body's responsive thrill, than it is on the directions and instructions of the esthete or the art expert. Beauty and all enjoyment of it do not wait for time, cost or prestige. The decoration of a home is good, not because it cost money but because a sensitive eye and mind chose it. The objects in this exhibition suggest how much of beauty of art lies within the purchasing power of the humblest home."

Prof. Eric R. D. MacLagan,

AT THE FOGG ART MUSEUM

Director and Secretary of the Victoria and Albert Museum, London, who has

assumed the Charles Eliot Norton professorship of Poetry at Harvard University for the current year, has lately delivered a series of notable lectures on Italian Sculpture at the Fogg Art Museum. These lectures, which were open to the public, covered the following subjects: "The Fifteenth Century in Florence," "Verrocchio and the Sculptors of North Italy," "Michael Angelo," "The Sixteenth Century," and "Bernini and the Seventeenth Century."

An unusual exhibition of Japanese art was shown at the Fogg Museum during the



EGYPTIAN PORTRAIT HEAD, XVIII DYNASTY

FOGG ART MUSEUM, HARVARD UNIVERSITY

month of February. In announcing this showing, note was made of the fact that the fashion is to scorn anything Oriental which does not hail from China, and the belief was expressed that, though the exhibition was not large, it was in part an evidence of the fact that the shadow is being lifted from Japanese things and that they are coming into their own again. The collection was particularly significant for the works of the artists of the sixteenth and seventeenth centuries, who "worked for the tea ceremony and for the elegant connoisseurs of the Shoguns' court." Of especial interest was a tiny square painting of gold and blue waves, over which was written a verse by Koyetsu. Kenzan, another great decorator, was represented by no less than seven examples of pottery and one painting. There was a painting of Mount Fuji by Korin, and an inlaid lacquer writing box attributed to this artist. Prints and the school of print-makers were almost entirely omitted, with the exception of two small paintings by Moronubu, and one by Jakachu.

This exhibition was similar in purpose to an important loan exhibition of Japanese art shown in this country some years ago under the auspices of the Japan Society, since which

time the works of Japanese artists have not had wide showing save in our art museums and in the art shops. It is hoped that it will be followed by many other exhibitions of this kind.

IN
WASHINGTON,
D. C.

The month of March was rendered memorable in Washington by the opening of the new Clark and Corcoran Wings of the

Corcoran Gallery of Art, which occurred, with a private view and reception, on the evening of March 10, at which time a distinguished company of art museum directors, artists and others was in attendance.

The Phillips Memorial Gallery is again showing a notable Tri-Unit Exhibition, each of its three galleries being devoted to a particular group of paintings, which are so related as to form a charming and congenial whole. In the main gallery there is to be seen a selection of contemporary American paintings; in the Little Gallery a group of American Old Masters, and in the lower gallery a collection giving a survey of French painting from Chardin to Derain. Each gallery has been thoughtfully arranged with full consideration of effect and inherent congeniality. These exhibits, with a deep significance in mind, have been assembled as unified works of art with obvious design and a keen sense of decorative effect. Among the masterpieces of French painting shown is Renoir's great painting "Le Dejeuner des Canotiers," one of the works for which the Phillips collection is famous. Here, also, are a series of paintings by Daumier, including his dramatic "Uprising," two characteristic paintings by Courbet, and equally important works by Corot, Segonzac, Delacroix, and Chardin. Among the Modernists here represented are Bonnard, Georges Braque, Matisse, and Berthe Morisot. With these paintings are to be seen two superb works in sculpture, "Head of a Woman," by Aristide Maillol, and a portrait of Madame Derain, by Charles Despiau, both recent accessions. In the upper gallery, devoted to contemporary American painting, one finds Augustus Vincent Tack's beautiful decorative panel entitled "The Voice of Many Waters," which again serves as a background for the Egyptian stone head of the XVIII Dynasty, acquired a year or more ago. Here, also, are

two recently acquired works by Davies, a masterly portrait by George Bellows of his wife in black, Rockwell Kent's "Burial of a Young Man," and notable works by George Luks, Gifford Beal, and John Sloan, and, among Modernists, Maurice Sterne, Stephan Hirsch, Bernard Karfiol, Carl Knath and Guy Pene Du Bois, not to mention all. Finally, there is the Little Gallery, with its choice group of works by American Old Masters, wherein one sees a notable recent addition to the Gallery's collection, a portrait study of a music master by Frank Duveneck. In company with this are Whistler's "Miss Woakes," Fuller's "Ideal Head," Thomas Eakins' portrait of Miss Van Buren, Winslow Homer's powerful painting, "To the Rescue," J. Alden Weir's beautiful still life, "Roses," and a landscape by George Inness. In connection with this exhibition, of which no adequate account can be given in so few words, a very beautifully illustrated brochure, "Bulletin of the Phillips Collection," has been issued, with illuminating notes on the exhibits by Mr. Phillips. The exhibition will continue on view for several weeks.

The Society of Washington Artists held its Thirty-seventh Annual Exhibition of paintings and sculpture in the National Gallery of Art during the month of February, attracting much interest and favorable comment. Four prizes were awarded by a jury composed of Daniel Garber, Fred Wagner and Edith Ogden Heidell, as follows: For figure painting to Eben F. Comins, for landscape painting to Tom Brown, and for still life to J. Howard Iams, of Washington, Pa. The award in sculpture went to Angelo Ziroli of Chicago for a panel in relief of three figures entitled "The First Born."

The Washington Society of the Fine Arts held its Twenty-third Annual Meeting on the evening of March 7, at which time Mr. Frederic Allen Whiting, Director of the Cleveland Museum of Art, delivered an illustrated lecture on "How to Bring Art to the People."

A portrait of the President of the United States, by Ercole Cartotto, has recently been on view in the Corcoran Gallery of Art. This portrait was painted on the order of Mr. George D. Pratt of New York, for presentation to and permanent placement in Amherst College, the President's Alma Mater.

An exhibition of contemporary British art, comprising 91 paintings, was opened in the National Gallery of Art on March 6 under the patronage of His Excellency, Sir Esme Howard, the British Ambassador, to continue throughout the month. This collection was assembled in Great Britain with the approval of the President of the Royal Academy, London, by a committee comprising Robert Anning Bell, Sir D. Y. Cameron, Sir George Clausen and Julius Olsson, all Royal Academicians. There was also an honorary committee serving as patrons, which included the Earl of Balfour, the Earl of Birkenhead, Sir Frederic G. Kenyon and the American Ambassador to Great Britain. Among the artists represented were D. Y. Cameron, Augustus John, Laura and Harold Knight, Julius Olsson, the late Ambrose McEvoy, and Sir C. J. Holmes, Director of the National Gallery, London.

EGYPTIAN
ART IN
MINNEAPOLIS

The Minneapolis Institute of Arts has recently received as a gift from Mr. Edward S. Harkness of New York, an important collection of Egyptian art objects dating, it is believed, from as early as 4000 B. C. This group of objects represents the entire range of Egyptian art and craft throughout its whole line of development, including a remarkable variety of works from all of the chief eras of artistic activity in Egypt from the prehistoric races that inhabited the Nile Valley and buried their dead with pottery vases and simple household utensils, through the Old Kingdom and the Middle Kingdom, the renaissance of the XVIII Dynasty and the Saite periods.

One of the most spectacular objects of the group is a broad necklace made up of hundreds of delicate beads of turquoise faience which had become unstrung in the centuries that have elapsed and were removed from the dust of an ancient tomb and restrung. Other treasures of the collection are a limestone relief of the XIX Dynasty; a painted limestone statuette of Nefer-hotep, chamberlain of Amon, and an inscribed alabaster vase. The limestone relief is from a temple—possibly the temple of Rameses II in Abydos, and represents the god Horus wearing the double crown. Its inscription is as follows: "The Beautiful Horus, the Great



EGYPTIAN CARVED RELIEF, XIX DYNASTY
GIFT OF EDWARD S. HARKNESS, ESQ., TO
THE MINNEAPOLIS INSTITUTE OF ARTS

God, Lord of the Sky in Bahet." The statuette is approximately 14 inches in height and shows Nefer-hotep kneeling in an attitude of adoration. On the stela before him is

inscribed a hymn to Amon, the sun-god. The alabaster vase, which is in perfect condition, is inscribed with the various names of Thutmose III and contains a resinous substance, one of the "sacred oils" belonging to a full set of funerary paraphernalia.

Other notable works in the Harkness gift are two pottery vases of the pre-Dynastic period (circa 4000-3400 B. C.); a bronze ewer of the Old Kingdom; a blue faience doll of the XII Dynasty; the head of a statuette of Thoueris in haematite, of the XXVI Dynasty; a bronze kneeling figure of a king of the XXVI Dynasty; a bronze mirror with wooden handle, of the late dynastic period; three bronze spoons, a bronze bowl and two bronze libation buckets of the same period.

The Tenth Annual Exhibi-

tion of Work by Cleveland
Artists and Craftsmen will
be held at the Cleveland
Museum of Art during the

month of May.

Two special exhibitions of note were held at the Museum during March and a part of April. These were the Fifth Annual Exhibition of Water Colors and Pastels, and a collection of prints by Durer. The annual exhibitions of water colors and pastels at the Cleveland Museum have been largely influential in developing an appreciation of works in these two mediums. Like the annual exhibitions of contemporary American paintings held in June of each year, these showings afford opportunity for comparing the work of local artists with that of leaders in other cities. As a result the water colors by Cleveland artists in the May exhibitions have grown to vie in importance with that of oils. The water color exhibition this year was assembled by invitation and only such local artists invited as were represented in the exhibition last May. The Durer exhibition was set forth in commemoration of the quatro-centennial of Durer's death, and was composed of prints selected from the Museum's permanent collection, as well as a number lent by private collectors in Cleveland.

The exhibition of Danish Arts and Crafts, which closed early in March, proved to be of high artistic quality and to possess a wide popular appeal. A gratifying attendance was recorded throughout the period that it

was on view. On one evening, set apart as Danish Evening at the Museum, nearly half of the Danish population of the city was in attendance. At this time a special program was arranged, including speeches and moving pictures of Denmark. Through the cooperation of individuals and organizations, the Danes of the city purchased from the collection and presented to the Museum a representative example of Danish craftsmanship.

The entire Charles W. Harkness collection was exhibited at the Museum during March for the purpose of showing the objects originally bequeathed to the Museum by Mrs. Harkness, together with those since purchased with income from the endowment established by her. In connection with this showing a special illustrated supplement of the Museum's Bulletin was devoted to this collection.

The exhibitions of the
Chicago Society of Etchers
(international in its scope
and membership) have

steadily grown in quality since its organization in 1910, at that time the only organized society of etchers in these United States. For the annual exhibition in February and March of this year, space limit required the selection of no more than 300 prints out of over one thousand submitted, resulting in a showing of the most distinctive work sent in by 256 contributors from all over the world, extending as far as Calcutta. The average quality was so high that uncertain individuals waited for the award of the Frank G. Logan prizes to determine the outstanding work. All three offered went this year to England: the first prize for an engraving entitled "The Source," Dureresque in its character by W. E. C. Morgan of Cornwall; the second to a dry-point of San Pietro, Genoa, by Geoffrey H. Wedgwood, Liverpool; the third for an etching entitled "Au Cafe," by Jas. A. Grant of London. The Society gave its prize for the best work by a member to B. J. O. Nordfeldt of Santa Fe for "Ranchos de Taos." Visitors are never satisfied with prize awards, and at least ten other prints should have been considered, according to opinions vigorously expressed.

With increased interest, which has grown tremendously in recent years, prints are

being selected with regard to their technique as well as the subject, showing that purchasers not only know what they "like" but why they like them. There is a greater variation in subject, with more tendency to creative design and less mere propinquity. Originality in conception was a strong point with the jury as there is too much work done along traditional lines and too few innovators. It is not the best nor the worst work which is hard to judge, but the indifferent, not badly done but utterly uninteresting. Vitality counts for much in art as well as human beings and the unpurposeful sweetly pretty leaves no impression on life. Desire for possession is a fair gauge of appreciation and, from indications at this writing, the 1928 exhibition will surpass the unprecedented record of 1927 when over \$10,000 worth of etchings was sold.

This year we were ready and had our annual exhibition open thirteen days ahead of schedule time, so that on our official opening the sales were \$3,000. To one who has been in this work for thirty years and looks back upon the early days when the word "etching" was greeted with a stare, it is a satisfaction now to see visitors pouring through our galleries, more than a thousand a day; and to see the eager interest with which men and women come in and study the prints—not only study but buy—four, sometimes seven hundred dollars worth at a time. That is the way we buy etchings out here.

BERTHA E. JAKUES.

THE
CHICAGO
ART INSTITUTE

The Thirty-Second Annual Exhibition of Paintings and Sculpture by Artists of Chicago and vicinity, which closed at the Art Institute of Chicago on March 21, was one of the most successful of its kind every held. An unusually large number of visitors was recorded and numerous sales made. In connection with this exhibition no less than twenty-two cash prizes were awarded amounting in value to \$4,550. The awards were announced at the annual dinner to the exhibiting artists and their friends held at the Art Institute on the evening of February 8, at which Mr. Robert B. Harshe, Director of the Art Institute, presided. The artists winning the highest awards were Paul Tre-

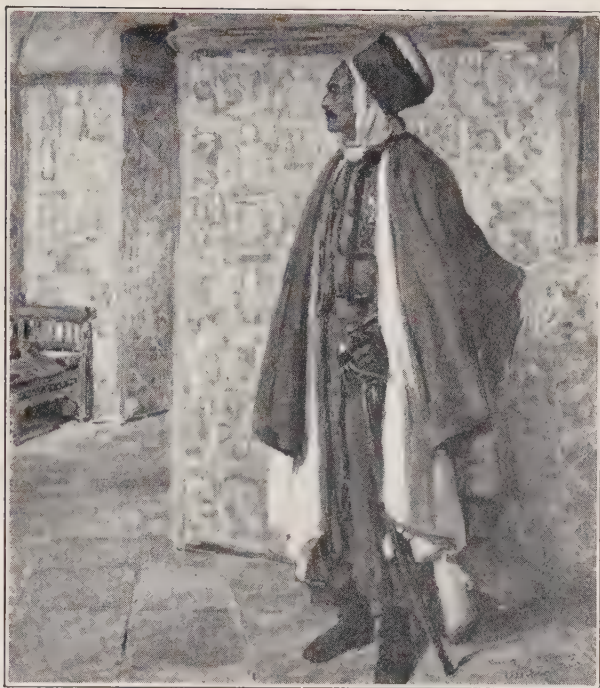
bilcock, who received the Mr. and Mrs. Frank G. Logan Medal with \$750; J. Theodore Johnson, who was awarded the Mr. and Mrs. Frank G. Logan Medal with \$500; Ivan Le Lorraine Albright, who received the John C. Shaffer prize of \$500; and Frédéric V. Poole, who was awarded the Mr. and Mrs. Jule F. Brower prize of \$300. Two of the prizes offered were purchase prizes, the paintings so purchased being presented to the public schools of Chicago. The Clyde M. Carr prize of \$100 was awarded to a painting by the late Walter Sargent entitled "Yggdrasil."

This exhibition was shown simultaneously with the annual exhibition of the Chicago Society of Etchers.

Two new Oriental galleries were opened at the Art Institute early in February, at which time the Orientals of the Art Institute held an opening reception, and a notable collection of Japanese color-prints and paintings owned by Mr. Alexander Mosle was placed on view.

In the new Agnes Allerton Wing the Needlework and Textile Guild of the Art Institute has lately shown a charming little layette made for a young prince, a part of the collection of Mrs. Frederick Mandel. This consisted of a little fur coat, a cap, leggings, tiny mittens with the needlework called "matlisse" and lace edged, a pouch with Queen Anne type of pattern in flat work, and a mouchoir containing little pieces of linen to be used for handkerchief, towel or bib.

The Art Institute has lost by death one of its most esteemed and valued trustees—Edward B. Butler, who died at his home in Pasadena on February 20. Mr. Butler was a native of Maine but had lived in Chicago for many years. He early became associated with the Art Institute, having been a Governing Member since 1887, a Trustee since 1907, and a member of the Executive Committee since 1913. In 1911 he presented the Institute with a magnificent collection of twenty-three paintings by George Inness, and fitted up a special gallery for their display. He also gave liberally toward the erection of the Hutchinson Wing and has always contributed toward the expansion program of the museum. His interest in the annual exhibitions was also keen, and for many years he had offered a prize of \$200 for



SPAHI

FRANK TOWNSEND HUTCHENS

GIFT OF MR. AND MRS. FELIX P. VACCARO TO DELGADO MUSEUM OF ART,
NEW ORLEANS, LA.

a painting to be chosen from the Chicago Artists Exhibition and presented to the public schools of Chicago. In 1924 he retired from active business and gave much of his attention to painting, which had been a hobby with him for many years. He was the founder of the Edward B. Butler Students' Aid Fund of \$3,000. The proceeds of the sale of every picture painted by him—and he was a regular exhibitor in the local exhibitions—were added to this fund until it has now reached the total of \$10,150. The interest on this fund is available to students of the Art Institute School, who may borrow therefrom without interest and repay at their convenience. This, it is said, is but a small list of the benefactions of this public-spirited art lover.

An interesting ceremony was performed on the steps of the Art Institute early in February on the occasion of the inauguration of the campaign to raise funds for the reconstruction of the Shakespeare Memorial at Stratford-on-Avon. This took the form of a pageant, in which a huge book, 5 feet high, on which is to be inscribed the names of the

donors to the fund, served as a background for a number of characters from Shakespeare's plays to move across. The pageant was under the direction of Thomas Wood Stevens of the Goodman Theatre. Among the distinguished actors and actresses taking part were Glenn Hunter, Laura Hope Crews, Russell Spindler, Elinor Patterson and Elizabeth Risdon.

ST. LOUIS NOTES

The Carl W. Hamilton Collection of Italian Renaissance paintings, sculpture, furniture, majolica and metal work was shown at the City Art Museum during February and until March 15. It attracted widespread attention and was a factor in increasing the attendance at the Museum in February approximately 12,000 over the attendance of the same month last year. From March 1 to 15 an exhibition of Colored Posters from the Cizek School was on view at the Museum, also a remarkable collection of designs for costumes and stage settings by Leon Bakst.

On account of the interest evidenced by

adults in the demonstrations of the various processes of art expression given at the Museum for the children of the Story Hour, a lecture demonstration of "How a Picture is Painted" was recently given by Mrs. Kathryn E. Cherry for the benefit of those of older years. This demonstration proved so popular that it has been determined to include similar events as part of the Museum's educational program for next season.

On February 18, Frank Nuderscher, well known for his paintings of industrial St. Louis, gave a demonstration of drawing for the children of the Story Hour, in which colored chalks were used for the portrayal of bridges, sky-scrapers and other city scenes.

At the St. Louis Artists' Guild an exhibition of paintings and drawings by Tom P. Barnett was set forth during February. The collection comprised works executed during several seasons spent abroad and also scenes along the Massachusetts coast, an exceedingly colorful and interesting showing.

The St. Louis Post-Dispatch Competition for St. Louis scenes in Black and White will be held during April and May. This competition is not limited to St. Louis artists but is open to those elsewhere. Any black and white medium may be used, such as oil, water color, etching, pen and ink. Three prizes of \$250, \$100 and \$50 each, respectively, are offered.

At the Public Library an exhibition of facsimile reproductions of modern art in painting was recently arranged in connection with a lecture by Forbes Watson on Modern Art at the Wednesday Club. The Library has also lately shown the "Printing for Commerce" exhibition of the American Institute of Graphic Art.

Exhibitions at the Newhouse Galleries have been of paintings by E. J. Halow and Edward Dugner; at the Shortridge Galleries, paintings by Maud Mason and Claire Shuttleworth; at the Healy Galleries, early American furniture; and at the Kocian Galleries paintings by Old Masters.

M. P.

At the Department of Fine
IN PITTSBURGH Arts, Carnegie Institute,

Pittsburgh, two important one-man exhibitions are now on view—one comprising paintings by Charles W. Hawthorne, the other paintings and etchings by

Mary Cassatt. These exhibitions will continue on view until April 15.

Two paintings which were included in the recent Twenty-sixth International Exhibition at the Institute have been purchased for the permanent collection of the Department of Fine Arts through the Patrons Art Fund. These are the portrait of "Vicomtesse Henri de Janze" by the late Ambrose McEvoy, the distinguished British artist, which was reproduced in the December number of this magazine, in connection with an article on the exhibition by Mr. Saint-Gaudens; and "Annie McGinley," by Rockwell Kent. The Patrons Art Fund of the Carnegie Institute was established in 1922, and since that time nineteen paintings have been purchased through it and added to the permanent collection of the Institute.

The Eighteenth Annual Exhibition of the Associated Artists of Pittsburgh was shown at the Carnegie Institute from February 10 to March 9, and was not only the largest, in point of exhibits, ever held, but was considered the most diversified and interesting showing which this group has yet made. Ten prizes were awarded, by a jury composed of Hayley Lever, George Harding and James R. Hopkins. Three of these prizes were offered by the exhibiting organization, one by the Carnegie Institute, and the remainder by other art organizations throughout the city. The three awards offered by the Associated Artists were won by Norman MacGilvary for a painting entitled "Circe," John Kane for a landscape entitled "Turtle Creek Valley, Towards Pittsburgh," and J. Vick for a landscape entitled "A Family Group." Mr. Kane, who is a house painter by profession and has but recently begun painting pictures, also had five other works in this exhibition. The award of \$250 for the best group of three or more oil paintings went to William R. Shulgold. The exhibition this year comprised, in addition to the other exhibits, a one-man collection of twenty-nine paintings by Everett Warner. Among the sculpture shown was a group of works in white soap, by Myrtle Altwater. There was also a group of miniatures by Lillian Guivar.

Homer Saint-Gaudens sailed for Europe in March for the purpose of assembling the 27th International Exhibition, to be held October 18 to December 10, 1928.

THE N. Y. U.'s
LIVE ART
PROGRAM

New York University in September, 1923, established a Department of Fine Arts. This present year, under the auspices of this Department, 122 full courses, each of fifteen lectures, are being given and well attended. This department has been developed through the initiative of Gen. Charles H. Sherrill, Chairman, Council's Committee on Fine Arts, well known as writer, traveler and athlete.

In accomplishing this end General Sherrill has very wisely put two and two together and proved again that they make four. The first unit in this addition was the available teaching material in New York, such as the collections of the Metropolitan Museum, the Museum of Natural History, the Brooklyn Museum, the Hispanic Society's Museum, Cooper Union, the Frick Art Reference Library, the Morgan Library, and private collections generously opened to students. The second unit was the large number of eager, earnest students of that most desirable type who were already earning their livelihood in the arts and crafts and desiring to increase their knowledge, but unable to devote the whole of an academic year to study away from home at a university.

One of the best friends of the enterprise is Col. Michael Friedsam, President of B. Altman and Company, who from the first has lent it financial aid, and last spring donated \$30,000 a year for six years for its support—a princely gift.

The Art Department of New York University has been fortunate in having from the first the cooperation of the Metropolitan Museum. This year twenty-six courses have been conducted at the Museum under the auspices of the university for the benefit of university students. The work has been materially encouraged by scholarships from individuals. In fact, so obviously needed, as well as fine, was the work that many have hastened to lend it aid. Courses have been given not only in the Metropolitan Museum of Art but in the university buildings at Washington Square and on University Heights. B. Altman and Company have lent quarters for the Division of Architecture in one of their own buildings at 9 East 37th Street.

The lecturers have been the best in the

country and have been "borrowed" from Yale, Princeton, Johns Hopkins and the leading museums. The list includes Professors Charles R. Morey, Frank Jewett Mather, Jr., and George Rowley of Princeton; Dean Everett V. Meeks of Yale, Prof. Kenneth J. Conant of Harvard, Meyric Rogers of the Baltimore Museum, Prof. David M. Robinson of Johns Hopkins, besides distinguished lecturers from abroad.

This University Department of Fine Arts has not contented itself merely with development in New York but has, through the cooperation of the Director of the Ministry of Fine Arts in Paris, arranged for summer courses in that city. On invitation of the University of Berlin the department has taken over all the courses in Fine Arts in that university's summer school and doubled the number of courses advertised. These will be considerably increased this summer. By special arrangement courses are conducted at Robert College, Constantinople, in Florence, and in Madrid.

A Division of Art for Industries under Prof. C. Hayes Sprague was established this year and has proved extremely popular. Last September a new course by Paul Theodore Frankl on Contemporary Decorative Art was added at the Metropolitan Museum, followed by a second semester course which took the form of a Symposium of Arts and Crafts of Today, each by a distinguished specialist.

Special courses in the art of painting and sculpture are given by instructors in the National Academy of Design, in cooperation with that institution.

A feature of this year's development has been the founding of a Gallery of Living Art in one of the Washington Square buildings, arranged through the cooperation of Albert Eugene Gallatin, assisted by Henry McBride.

This is an amazing record of university achievement, as well as evidence of a growing interest in the Fine Arts.

IN FLORIDA

The Florida Federation of Arts held its First Annual Convention and Exhibition in Gainesville, Florida, February 29 to March 3. The exhibition comprised oil paintings, water colors, prints, drawings and small sculpture, for which five cash prizes

were offered by organizations throughout the state. Among these organizations were the Gainesville Chamber of Commerce, which offered two prizes of \$25 each, one for still life, the other for a Florida garden subject; the Tampa Board of Trade; the Orange County Chamber of Commerce, and the Citizens of Gainesville. The jury awarding these prizes was composed of George Pearse Ennis of New York, Ernest Watson of Brooklyn, and Miss Dewing Woodward of the University of Miami.

The Florida Federation of Arts, which was formed last April, is the second state federation to be organized, the other similar body being the Indiana Federation of Art Clubs. It now includes twelve clubs, interesting reports of which were presented at the recent convention in Gainesville. Among the accomplishments of the Federation during the first year of its existence have been the circulation throughout the state of several exhibitions of art, the arranging of lectures, the accumulation of data concerning Florida artists and works of art in the state, influencing the public to demand industrial art as a required subject in the schools, and cooperating with the University of Florida in circulating slides and books on art.

That there is a lively art interest in Florida is further evidenced by the report of current activities of the Orlando Art Association, which has an active sketching class well attended, and an evening life class composed of teachers of art and other advanced pupils. The Association is also conducting a free art course in one of the public schools of the city on Saturday mornings. It has been instrumental, furthermore, in securing the appointment of teachers of art and the crafts by the State Educational Department. The organization has as its aim the founding of a Southern or Florida Art Institute, where classes in art may be conducted continually throughout the year. The president of the Association is Mrs. R. W. Newby, who is also Chairman of the Exhibition Committee of the Florida Federation of Arts and a Director of the Southern States Art League.

The 39th annual exposition
of the *Artistes Indépendants*

—the Salon which has no
jury and gives no prizes—is now on view
in the Grand Palais, and is much better

than usual, in fact one of the best they have ever had. There are, of course, more of the younger artists in the *Indépendants* than in the other Salons, as entrance is not difficult, and the arrangement in alphabetical order shocks their pride less than that of painters who are already successful.

Among the 4,636 objects shown, landscapes apparently predominate, with a tendency rather toward photographic accuracy than masterly interpretation. Sabbagh's "Port de Ploumanach," with its granite cliffs, its calm haven and tragic sky, is a memorable picture, and there are many others worth seeing more than once.

In the same huge palace, eleven rooms are filled with the generally admirable though not strikingly original productions of the *Union des Femmes peintres et sculpteurs*. These women artists do not cultivate cubism, or the green nudes, or the frightening landscapes affected by many of the men of late years. They are efficient and conservative.

The 23rd *Salon d'Hiver* is also open in the Grand Palais but offers nothing especially remarkable.

A small group of works by Gauguin, now in the room for temporary expositions in the Luxembourg Museum, are something different. There are his extraordinary portrait of "La Belle Angèle," rejected with horror by that good woman's family—nobody seems to know why—now owned by the Louvre, and his dreamy "Cheval Blanc," with its shadowed white horse, its green sky, its pink road and blue pool with orange reflections in it, and which might be an illustration for a fairy tale—but is not—and which is also owned by the Louvre. There are his well-known "Femmes de Tahiti," of average merit, and his queer bas-reliefs and haunting images carved in wood, strange, insinuating, sin-suggesting subjects, some of them saved from grossness by their genuine artistry. A striking illustration of what the magic of genius can do is an old bearded man's head—prophet in Tahiti, or devil?—emerging from a tree-trunk the back of which has been left as nature made it. Gauguin died only in 1903, but these works, only a small part of his output, seem to have little to do with us and our time, owing not only to his exotic subjects but the inherent strangeness of the artist's conceptions.

I found it a curious experience to go from

Gauguin to Delacroix at the Galerie Rosenberg in the rue La Boetie. Here were richly colored romantic scenes—oriental warriors on superb horses, tragedies of the harem, romantic kidnappings from towered castles, and all with beautiful landscape backgrounds such as the elder artists generously gave us. Here I found the famous Louvre picture of "Greece Expiring on the Ruins of Missolonghi"—and if Byron had been painted beside her it would have seemed only natural, so romantically poetical is the whole sombre scene. There was a wonderful self-portrait, and many rarely good sketches. Exquisite and sincere craftsman.

LOUISE MORGAN SILL.

A notable exhibition of paintings and drawings by GAINSBOROUGH BICENTENARY MEMORIAL EXHIBITION, IPSWICH. Thomas Gainsborough was set forth early in the present season at Ipswich, England, the artist's early home, in commemoration of the Bicentenary of his birth. In a foreword to the catalogue of the exhibition it was stated that the showing illustrated "not only the various periods of Gainsborough's work but also the work of his antecedents and contemporaries, and his influence on the art of his own and later times."

Among the paintings shown was a charming self-portrait of the artist; a "View of Dedham," from the permanent collection of the National Gallery, London; a landscape recently acquired and lent by Lieut. Col. A. M. Grenfell, D. S. O.; a portrait of Madame Giovanna Baselli, the dancer; a portrait of Sir Harbord Harbord; and a self-portrait group of Gainsborough, his wife and his daughter Mary, owned and lent by Mr. D. H. Carstairs, of New York City, to name only a few.

The above facts concerning this exhibition were gleaned from the December number of *The Landmark*, the official publication of the English-Speaking Union, published in London. A more recent number of this magazine contained the following interesting statement with regard to the plan of purchasing the self-portrait group for presentation to the town of Ipswich: "Although the English-Speaking Union has not ranged itself with those who decry the movement of masterpieces of British painting from these

islands to the United States, we are of the opinion that the special circumstances set out in the appeal for funds to re-purchase for Ipswich the self-portrait group of Gainsborough and his wife and daughter Mary justify us in bringing it to the notice of our readers. The picture in question is owned by Mr. D. H. Carstairs of New York, who is willing for it to be purchased for eight thousand pounds, provided that it is preserved in Ipswich. The Council of National Art-Collections Fund has voted the sum of one thousand pounds towards this sum, while nearly fifteen hundred pounds has already been promised by persons connected with Ipswich or East Anglia. Not only was the picture in all probability painted in Ipswich when the artist was living there in 1751, at the age of about twenty-one or twenty-three, but it is also believed to be the only full-length portrait of him and the only representation of a family group."

THE
A. D. A. P.'S
ANNUAL
The Associated Dealers in
American Paintings, Inc.,
of New York, held its
Second Annual Exhibition
at the Anderson Galleries,

February 21 to March 10. Included in this exhibition were works not only by living artists but by artists of the comparatively immediate past, such as Sargent, Abbott Thayer, J. Alden Weir, Alexander H. Wyant, George Fuller, Frank Duveneck, William M. Chase and Winslow Homer. Undoubtedly these pictures have come back into the market after having been for a time in private ownership, and their return to the salesroom is in itself an item of interest. Sargent was represented by his portrait of Mrs. Shakespeare, Chase at his best by his portrait of Mrs. Chase and Cosy, Wyant by a charming little landscape, George Fuller by a three-quarter length portrait of "Hannah." There were three works by Frank Duveneck.

This exhibition was for the most part conservative, but not entirely so, works by a number of the so-called Modernists being included.

The exhibiting association was formed in 1925 to promote closer cooperation among dealers for the general improvement of the business side of art, and for the protection of the American artist and the art-buying

public. In selling the products of living men, the dealer-members furnish Certificates of Authenticity signed by the artists and attested by the dealers, which will be of inestimable value in later years and will also go far toward preventing fraud. The Association maintains a Bureau of Authenticity, available to the public, which issues similar certificates in the case of genuine works by deceased American artists submitted for inspection. The Association is assembling and sending out exhibitions on circuit under proper auspices, and serves in other ways to promote interest in the works of American artists.

In my last notes I promised
LONDON some account of the re-
NOTES markable bequest to our
National Gallery by the

late Dr. Ludwig Mond, which was opened to the public last month. Dr. Mond made it a definite condition of this bequest that the collection should not be broken up, but kept together; and the result of this provision is that we have the great advantage of seeing this fine group of paintings together, and shall have, I imagine, for all time. The scheme of hanging by schools is, of course, the sound one, but there is no reason why it should be adhered to slavishly; and I regard the recent interference with the "Tribuna" at Florence as an artistic disaster. In this case there was—fortunately, perhaps—no choice; and now on entering our galleries through the Italian schools we see the noble "Crucifixion" by Raphael—of which I give an illustration—dominating the center wall of what may now be called the Mond Room.

Raphael was still young, and still entirely under his master Perugino's influence, when he painted this fine work: nothing, in fact, could be more purely Peruginesque than the adoring angels—conventional in conception and treatment—the standing figures of the Virgin and St. John, the stretching Umbrian landscape. Flanking it on either side are two very interesting panels placed under Sandro Botticelli, and dealing with the life and miracles of S. Zenobius. The Mond bequest is mainly of Italian masters, but some very fine examples are among these, and the general level is a high one. I can only attempt here to pick out some of those which especially attracted my attention and admiration. Among these I should place,

without hesitation, first the very lovely "Virgin and Child," by Bastiano Mainardi. Bastiano was brother-in-law and favorite pupil of Domenico Ghirlandajo, whom he helped in the great commission of the choir of S. M. Novella, where his portrait—a youthful face with dark hair—actually appears. A fine painter, perhaps of the second rank, here he rises to a height of lyrical inspiration. Near beside this the portrait of the Venetian Anton Correr by Gregorio Lazzarini makes an effective contrast: this stout elderly Senator in full-bottomed wig brings us back at once to the world of material things.

I found, myself, an extraordinary interest in two Greco-Roman portraits on the wall facing the Mainardi Virgin; the painting is good, and psychologically they are full of interest; the man belongs to a race in decline, but the woman's face, almost wistful, is of very great beauty and purely Greek in type. Then we have Fra Bartolommeo in a very noble "Adoration of the Divine Child," Garofalo, Bernardino Luini, Girolamo Genga; but I must keep my space here for other matter: the American visitor this summer must make this Mond Room obligatory in his or her programme, and the bequest will keep green the memory of a great collector, whom it was my privilege to know in old days in his Palazzo above the Trinita steps at Rome.

In spite of Lady Beecham's efforts, the fate of Dorchester House is, it would seem, sealed; for I hear the contract for its sale by Earl Morley to a group of capitalists was recently exchanged; death, duties and taxation are slowly breaking up our great houses of the past and dispersing their contents, and Dorchester House will go the way of Devonshire House and probably reappear in hotels or flats. It is the more pity, for Vulliamy's design, modelled on the Villa Farnesina in some measure, was a fine one; and the building cost £3,000,000 seventy years ago (what would it have cost today?), while that great decorative artist, Alfred Stevens, was given a free hand within the dining-room to create a masterpiece, to which I have alluded in these columns.

Next month I hope to write about Thomas Rowlandson in connection with the fine loan collection of his drawings recently opened at the Tate Gallery.

S. B.

BOOK REVIEWS

THE DICTIONARY OF ENGLISH FURNITURE, by Percy Macquoid and Ralph Edwards. Volume III. Charles Scribner's Sons, New York, publishers. Price, \$35.00.

When the first volume of this sumptuous "Dictionary of English Furniture" was published in 1924, the statement was made in its introductory pages that the purpose of the publication was primarily labor saving, with the explanation that therein was to be collected and set forth material gleaned from many sources, the majority of which were unknown to the general public. Attention was called at the same time to the fact that a feature of the Dictionary was, and would be, its pictorial representation, abundant illustrations arranged according to historical sequence accompanying in every instance the text. Now that the work is complete it is a satisfaction to be able to observe that every promise made by its authors and publishers has been abundantly fulfilled—indeed more than fulfilled. The subject matter has been well chosen and admirably presented. The authors have maintained from first to last a uniformity of style and of high standard. The illustrations culled from the best sources present a pictorial history of furniture such as has not existed heretofore. Many of the illustrations are in color and these full page plates, the volumes being quarto in size, are of extraordinary interest and value. Here is a class of subject peculiarly adapted to color reproduction and evidencing at the same time the heights to which in these later days color printing has attained. Dictionaries are not as a rule either intended or recommended for uninterrupted reading, but this "Dictionary of English Furniture" is a rare exception and those who delve in its pages have found, and will continue to find it, difficult to put down. The longer chapters dealing with the more important subjects—chairs, beds, tables, couches, etc.—go into the subject at considerable length and invariably provide a humanistic background, showing it to be related to the social and political as well as the industrial life of the people of the period in which it was brought forth. Unusual subjects are dealt with furthermore—picture frames, bird cages, various kinds of woods, upholstery materials, cabinet-makers and

upholsterers. Invaluable as reference, this work affords opportunity for interesting comment on changing styles and at the same time a continuing type of preference—a sort of nationalistic taste evidenced in the furniture made and used during succeeding generations by the English. There are many lessons to be learned from this dictionary, one of which is that every age has its horrors and has left its monuments of abnormality. But it is cheering to find that in spite of this for the most part the element of beauty has dominated as it dominates still.

MAY ALCOTT, A MEMOIR, by Caroline Ticknor. Little, Brown & Company, Boston, publishers. Price, \$3.00.

May Alcott was the "Amy" of "Little Women," the artist member of the Alcott family. Her sister, Louisa May Alcott, gave her immortality through this impersonation. Caroline Ticknor has made her a real person in this book and in so doing has made very real the time in which she lived—the artistic life in New England and in Paris, of which she was a part. She also brings the reader in touch with the painters, sculptors, architects and art lovers with whom May associated, many of whose names have come down to us through their achievement, but whose personalities were shadowy. The "prelude" to the volume is by Daniel Chester French, whose first recollection of May Alcott was when one summer morning in 1868 she came riding on horseback to the door of his home in Concord, giving to him, a mere boy at the time, an impression of abounding life and health and spirit—an impression which still abides. May Alcott was a pupil of Dr. Rimmer and of William Morris Hunt. She went abroad in 1870 with her sister, Louisa, and again in 1873 and 1876 alone and pursued her studies in Paris and in London. During her third visit abroad she met Ernest Nieriker, a young Swiss, whom she married in 1878. Her life ended a year later. But what a full and interesting life it was is evidenced by the letters and journals from which Miss Ticknor quotes at length. First there was her connection with the interesting Concord literary group, then there were the London and Paris circles. Frequent references are made

to her friend Mary Cassatt. There is a reference or two to Frank Millet. Here and there, there is a bit of gossip—"Una Hawthorne is engaged to an American whom she met at Juliens." There are comments on exhibitions and on popular painters of the day. It was just at this time that Saint-Gaudens modeled in Paris the exquisite reredos for St. Thomas' Church, New York; "young Will Low" was at that time sharing his studio. It is a very personal record but one in which great personages move in and out in the light of friendship, and there is a simplicity and sincerity about the whole and a charm at the same time of presentation which make it much more than a historical record.

ATLANTE DELL'INCISIONE MODERNA, published by the Committee in Charge of the Exhibition, Florence, Italy. An elaborately illustrated review, with introduction by Vittorio Pica and descriptive text by Aniceto del Massa. Press of *La Casa Editrice, "Rinascimento del Libro,"* Via Ginori 13. Price, \$8.25.

A review and a permanent record of the Esposizione Internazionale dell'Incisione Moderna, held in Florence, Italy, during the summer of 1927. The text (in Italian) by Vittorio Pica, the well-known Italian critic, and Aniceto del Massa, secretary of the Committee of Arrangement under whose auspices this exhibition was held, occupies approximately 80 pages, and deals first with the types of graphic art represented and then the exhibits of the several nations. The treatment is, in a measure, critical, but for the most part appreciative, a choice being made of that which merited praise. The attitude of Sig. del Massa is that of the generous host. As usual, the work of Whistler constitutes the introduction to the art of etching in America, although as the understanding was that this exhibition was to constitute exclusively the work of living or very lately deceased artists, he was not represented in the American section. Next to Whistler, Sig. del Massa ranks Joseph Pennell, but he pays very gratifying tribute to the work of John Taylor Arms, Ernest D. Roth, Frederick Garrison Hall, Frank W. Benson, Arthur B. Davies, Philip Little, Donald MacLaughlan, Herman A. Webster, Roi Partridge, Louis C. Rosenberg, Harry Wickey, Rockwell Kent, C. H. Wilimovski, and Howard Leigh, the last particularly on

account of his lithographs. The work of each artist in this review is briefly characterized as individualistically significant. The same method to a degree is followed in regard to the exhibits of other nations, and the effort has been apparently to connect the new with the old and to discover the common thread of beauty, or of genius, running through the whole. The greater portion of this monumental volume is given over to reproduction of exhibits of which there are certainly over 300, and among which works by our American etchers have been given excellent and proportionate place.

HOW TO MAKE LINOLEUM BLOCKS, by Curtiss Sprague. Bridgeman, Pelham, N. Y., publishers. Price, \$1.00.

An instructive little book for those who are endeavoring to find artistic expression through this very simple direct medium.

ITEMS

An International Congress on Art is to be held in Brussels, Belgium, June 30 to July 3, in the Palais Mondiale. This congress was organized by the Belgian Federation of Painters and Sculptors, of which M. Jean Delville is President, and its purpose is to form an international league of artists for the advancement of art and to widen the scope of its influence. Included in the plan is a project to erect a building at Geneva as an international art center. One of the leaders in this movement is Mrs. Dorothy Hunt of New York.

The sale, by auction, of the entire art collection of the late Judge Elbert H. Gary at the Hotel Plaza, New York, April 19, 20 and 21, as announced by the American Art Association, promises to be an event of note. This collection includes paintings by many of the great masters—rugs, cabinet work, porcelains, bronzes. Included also are several specimens of ancient Ispahan rugs and Polonaise work; beautiful examples of English cabinet-making, including the work of Chippendale; a number of Beauvais tapestries; needlework of the Louis XV period, and Chinese porcelains and bronzes. Before being sold this collection will be placed on view for a week.



WATER NYMPH
BY EDWARD MCCARTAN

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Paris: 57 Rue La Boetie

IN THE NEW YORK GALLERIES—MAY

As being appropriate to late spring, a number of the exhibitions on view this month show ornaments for the garden and paintings suitable for summer homes.

At the *Anderson Galleries*, 489 *Park Avenue*, the annual exhibition of the *Salons of America* will be held.

At the *Daniel Gallery*, 600 *Madison Avenue*, there will be an exhibit of paintings by *Dickinson, Kuniyoshi, Driggs, Kunths, Blume, and Spencer*.

F. Valentine Dudensing, 43 *East 57th Street*, will show works by *Stuart Davis* and *Glenn O. Coleman* until the 15th. Following this there will be a mixed collection by *modern French and American artists*.

At the *Ferargil Galleries*, 37 *East 57th Street*, may be seen *American paintings* for overmantel decorations, the sculpture of *Hunt Diederich*, drawings by *Ernest Roth*, as well as the annual exhibition of garden sculpture.

The *Brummer Galleries*, 27 *East 57th Street*, show the paintings of *Michel Kikoïne* the early part of the month.

The *Macbeth Galleries*, 15 *East 57th Street*, will show pictures suitable for the average American home. They will be moderately priced, from \$250 to \$800, and will be selections from the works of well-known artists.

At the *Babcock Galleries*, 5 *East 57th Street*, the paintings of *Africa* by *William R. Leigh* will continue until the 5th. This will be followed by paintings by *Kenneth Stellenwerf* from the 7th to the 19th. Throughout the month selected paintings, water colors and etchings by *American artists* will be shown.

Paintings by *Agnes Tait* and *Jo Cantine* will be shown at the *Dudensing Galleries*, 5 *East 57th Street*. Following this will be an exhibition of selected paintings by artists who exhibited in the *International Exhibition of the Carnegie Institute at Pittsburgh*.

The *Milch Galleries*, 108 *West 57th Street*, will continue and enlarge their show of garden sculpture for this month.

The *New Art Circle*, 33 *West 57th Street*, plans to have a group exhibition by *American artists*.

From the 14th to the 28th the work of *Newton* will be exhibited at the *Durand-Ruel Galleries*, 12 *East 57th Street*.

The *Knoedler Galleries*, 14 *East 57th Street*, will continue to show, until the 12th, the engraved portraits of historical personages.

The *Keppel Galleries*, 16 *East 57th Street*, will show etchings and water colors by *George O. (Pop) Hart*.

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HOWARD YOUNG GALLERIES



DROPPING THE TUG BY GORDON GRANT

Important Paintings

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634 Fifth Avenue, New York
(Opposite St. Patrick's Cathedral)

At the *Ehrich Galleries*, 36 East 57th Street, there will be exhibited garden furniture as well as modern and old flower pictures.

The annual exhibition of advertising art by the *Art Directors Club* will be shown on the first and second floors of the *Art Center*, 65 East 56th Street.

At the *Montross Galleries*, 26 East 56th Street, selected paintings by American artists may be seen.

From the beginning of the month the *Rehn Galleries*, 693 Fifth Avenue, will hold a general exhibition of paintings.

The *Kennedy Galleries*, 693 Fifth Avenue, will show old English sporting prints, American prints of Currier and Ives that have historical interest, and a new etching, "*La Tour de l'Horloge, Amboise*," by Hedley Fitton.

At the *Galleries of P. Jackson Higgs*, 11 East 54th Street, early Chinese potteries, bronzes and sculpture, ancient Greek, Roman, Syrian, and Egyptian glass and antiques as well as a group of paintings by the old masters will be shown throughout the month.

Primitives and paintings of the XVII century by Italian, Flemish and Dutch masters may be seen at the *Kleinberger Galleries*, 12 East 54th Street.

The *Wildenstein Galleries*, 647 Fifth Avenue, will continue to show the pastel portraits by the

Comtesse de Noailles until the middle of the month.

There will be an exhibition of paintings by American artists at the *Kraushaar Galleries*, 680 Fifth Avenue.

The *Galleries of Howard Young*, 634 Fifth Avenue, will have a selected group of paintings by old and modern masters throughout the month.

The *De Hauke Galleries*, 3 East 51st Street, are planning an exhibit of sculpture by Benjamin Kurtz.

The *Grand Central Galleries*, 15 Vanderbilt Avenue, will continue to show, until the 5th, the work of Gertrude Fiske. From the 1st to the 12th the paintings of David Tauszky (one of the Taos, New Mexico group of painters), Leslie Prince Thompson, and the sculpture of Grace Helen Talbot will be exhibited. The 3rd to the 10th are the dates set for the exhibition of the *Prix de Rome Competition of the American Academy in Rome*. The sculpture of Florence P. Stevens will be shown some time during the month.

The *Downtown Gallery*, 113 West 13th Street, very appropriately calls their exhibit "*May Flowers*." It will consist of paintings and water colors by prominent American artists.

Special exhibitions at the *Metropolitan Museum of Art* during May will be water colors by William Blake; *Toiles de Jouy*; and exhibitions of prints—woodcuts in chiaroscuro and color.

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TO
ROBERT W. DE FOREST
President of The American Federation of Arts
April 25th, 1928

Your fellow officers, directors and members of the American Federation of Arts bring you greeting on your Eightieth birthday—not only greeting but congratulation. There are few who have been privileged to serve so long and so largely; who have made such fruitful use of life or spent it so generously for the good of others. Through your gifts of time and thought and means you have not only made life better but happier for many. In upbuilding and developing the American Federation of Arts you have opened the way of enjoyment of beauty to countless numbers. Under your leadership this work has been shaped and forwarded; through your inspiration it has come, in the fifteen years of your presidency, to realize some of the ideals of its organizers—ideals based upon a keen sense of human fellowship, of love, of beauty, of spiritual values and higher civilization. For what you have done, for what you have given, for what you have allowed us to share with you, we now offer you our thanks and tender to you, with all affection, this tribute of loving admiration, together with every good wish for continued joy.



PORTRAIT OF

ROBERT W. DE FOREST

PRESIDENT OF THE AMERICAN FEDERATION OF ARTS

BY

ELLEN EMMET RAND

SHOWN IN A RECENT EXHIBITION HELD AT
THE YORKE GALLERY, WASHINGTON, D. C.